

908a

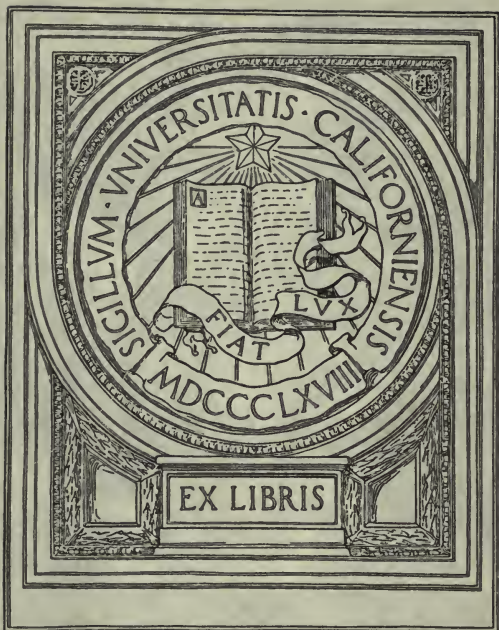
S538

UC-NRLF



5B 316 554

400: ST



908a
5538

The PLAYS AND BOOKS
of
THE LITTLE THEATRE

Edited by
FRANK SHAY

With a Preface by
PIERRE LOVING



New York
THE THEATRE CRAFTS EXCHANGE
1919

12-9-19
5-2

COPYRIGHT, 1919
THEATRE CRAFTS EXCHANGE

TO THE
LIBRARY OF THE
THEATRE CRAFTS EXCHANGE

PREFACE

CONCERNING the state of the little theatre today, two mutually exclusive but arresting viewpoints prevail in the critical diocese. One holds that having abundantly leavened the barren loaf of the legitimate stage, it has by that same token outlived its pristine fruitfulness. The other contends that the little theatre will, and must, continue to flourish cheek by jowl with the professional playhouse, thus completing the function of both laboratory and supply base.

Of late the latter commissary role of the little theatre has been most provocative of justified optimism, as well as highly prolific of actual results, more or less commendable and far-reaching. For quite a long interval, owing to huge moneyed syndicates, grimly intrenched, the legitimate theatres remained unmalleable to the repeated assaults of the new theatrecraft engineered, for the most part, by small outlawed groups. Despite this fact, perhaps because of it, these groups continue to multiply, springing up unforced in remodeled barns, canvas-roofed backyards or in transfigured garages. While Mr. Sam Shipman, for example, is at present doling out piecework in his Play Sweatshop on Broadway, such clear-eyed enthusiasts as The Provincetown Players and The Wisconsin Players are conducting brave little try-out theatres tending to encourage the beginning playwright and the scene-designer with a new idea. The enormous irony of the situation is apparent when one considers the strabismic boycott once launched on Broadway.

To cite the classic example: Mr. Belasco, during the first season of the Washington Square Players, deigned to honor the Bandbox with his Rhadamanthine presence. But he went away the more firmly rooted in an inexorable determination to pursue his wonted course of nice, denatured realism—a realism that obtrudes constantly on the wonder and attention of the audience—but which somehow fails to “realize.” On the other side, a handful of legitimate producers, by attending the little theatre performances with open mind, were eventually won over to the cult of the new stagecraft. Foremost among the latter should be mentioned Mr. Winthrop Ames and, particularly, Mr. Arthur Hopkins, whose productions of the Clair Kummer comedies and “Redemption” and “The Jest,” notwithstanding their faults, testify to the foreshadowed *risorgimento* of the commercial theatre.

Supersubtle pronouncements of critics to the contrary, the art theatre, as we understand it, is no mere esthetic flutter of a waterfowl in a mirage supposed to be shimmering over the present Sahara in commercial theatredom. The point which these nodding solons miss is precisely that the art theatre, with all needful pomp and circumstances, has arrived; that it has, squatter-like, settled on the land and that it is destined far to outstay the latest detective flim-flam or ostermoor spasm on Broadway.

How absurd, futile and trifling, for instance, is the cavil we hear now and again that the little theatre lacks definite purpose; that it is drifting aimlessly in accordance with the whims of its devotees. Is it not indeed this vicissitudinous drift which has instilled vitality into the experiments of the little playhouse? Is it not just this inspired lack of formal purpose which has permitted the directors and authors to dabble in star-space and stake out the hills of the gods? In the case of the little theatre, mastery over the event would have spelled irretrievable ruin and the new dawn—or the milkman—would have overtaken it bowling along the wagon-rut of colorless mediocrity.

Thank, then, the spirit of Andre Antoine! For he it was who, while still a groping pioneer, undertook to set no pretentious purpose, but voiced only that larger purposiveness of creating beauty effortlessly, with heart's joy and heart's ease. Thus the little theatre idea developed, growing out of the poignant vision of lowly men and women, devoid of trammeling memory complexes, which so often spell the death of art, devoid of the faintest trace of sophistry. Antoine's little coterie was informed by a perfervid love of the theatre. And it was this that kept alive the intense prefiguration of the newly conceived art. Its burning hope, rather than purpose, was, broadly speaking, to free the theatre from artificial fetters and stultifying tradition. Convincing evidence abounds that the art theatre is here to stay. In America, as yet, it is groping its way; in Europe there is, for one, the example of M. Stanislavsky, whose receipts at the Moscow Art Theatre are said to be over fifty thousand dollars annually.

In another sense, the art theatre must always be groping along unknown and often forbidden paths. The chip in the

flywheel of the legitimate producer's cosmos is that, unconsciously, he views life as finished, static; whereas life is always empirical and in a state of becoming. The very least the art of the theatre can do is not to torture the verisimilitude of life. The best it can do is to portray it faithfully, and imaginatively. The dialogue of the majority of the plays on Broadway is lifted without qualm or quibble, from the comic weeklies. Every manager has his paste-pot and scissors staff. Of course, there is a remedy for this condition and that is the widespread publication of plays. In fact, all plays should be written for the reading public. That trenchant observation of Dumas fils in his introduction to *Un Pere Prodigue* holds with no less truth today. Writing about the technic of playwriting, he said: "A play should be written as if it were never intended to be anything but read. The production is nothing but a reading by many people who do not care or know how to read."

The history of the little theatre properly goes back to 1877, when Andre Antoine, in association with a mad young coterie of amateurs, put a roof over a tameless idea at 37 Elysee des Beaux Arts. Thalasso has eloquently recorded the trials and setbacks of the groups for him who runs to read. Antoine was a clerk in the employ of the Gas Company. His companions in valor were of the same stamp; for the most part, humble young men and women, chaotic with glorious vision, and out of this chaos sprang their dancing star. Antoine's passion for the theatre was, in reality, a *grande passion* of the French variety. It began, no doubt, as a flirtation, but unlike our American brand, it had as its object a serious consequence. Antoine was far-seeing because he was at bottom eminently practical. He himself laid aside his weekly salary so that a wine-cellar might be rented where, among fat butts and odorous casks, the company held its first rehearsals. At night he and his associates would make a house-to-house canvass, distributing handbills. Antoine was possessed of a fine business acumen, like the ancient Greeks, who managed to sell their line of beauty to successive ages.

Artistic empiricism was the *raison d'etre* of the Theatre Libre. If Aristotle, instead of Thalasso, were its chronicler, he would, perhaps, have called it the *nous* of the movement.

At all events, its purpose was the same as avowing no purpose. To experiment in art implies drifting with the stars. And it is comparatively safe to say that the stars have not heard of Scribe, Sardou or even William Archer. The outstanding fact is that the *Theatre Libre* did give the momentous early push to such writers as George Ancey, Pierre Wolf, Eugene Brieux and many others. Besides the work of these, it succeeded in breaking a furrow for the productions of dramatized versions of Dostoievsky's novels and the amorphous, intensely gripping, non-theatre plays of the Russians, notably Tolstoi.

From the outset Antoine's theatre was supported by voluntary subscriptions. By avoiding the besetting temptation of profiteering, whether of the toady or the financial sort, Antoine was able to assist at a new birth of histrionism, with himself as *accoucheur*. Through the dense underbrush of superficiality and sterile form he hacked a way for what has come to be known as Naturalism, which, be it said, is not necessarily Zolaism. Naturalism is only the trick of capturing and re-creating life from a naïf examination of its dynamic electrons. Naturalism is the native poetry of the demiurge, who relegates such lesser metaphysical matters as the problem of the cosmos to Man. What sublimer study can God have than the intricate cross-currents of human personality and social relationships? Take, for instance, the subject of mariages, which are unmade in Heaven. . . .

In short, then, Antoine discovered a plastic and eminently satisfying instrument for the genius of Ibsen, Strindberg, Hauptmann, Wedekind, Schnitzler, Brieux, Tolstoi and numerous other writers whose outlook on life was once held to be too microcosmic, too morbid and soul-searching for rendering on the stage. Lugné Poe followed with the first workshop theatre, and in 1890 Stanislavsky built the Moscow Art Theatre. Like that of the *Theatre Libre*, Stanislavsky's company was enlisted from unspoiled raw material, from amateurs who were fired only with a consuming ambition to pay their new-minted obol to the bankrupt theatre. It was here that Tchekov's "The Sea-Gull" was first given a hearing, as well as Gorki's "Submerged." It was here, too, that Gordon Craig was ceded unhindered rein in matters of *mise en scene* and the artistic

embodiment of his theory of the theatre in general. The result was, as is well known, the memorable production of Hamlet with black curtains.

In such manner, if the figure be permissible, was a narrow gauge railway constructed to the frontiers of the future, intent on reinvigorating an art run to seed. Suffice it to mention here, among many others, Wyspianski's theatre at Cracow, the Convex Theatre at Petrograd and J. T. Grein's Independent Theatre in London, not forgetting the Stage Society which introduced Shaw's plays to the playgoing public. Then Max Reinhardt built the *Deutsches Theater* in Berlin as well as his adjoining *kammerspielhaus*. The art theatre likewise rose in Munich, and Strindberg erected his experimental theatre at Holte.

Between 1911-12 the little theatre idea began to possess the United States. To what splendid proportions the movement has grown is, perhaps, best indicated by the complete list of little theatres to be found in the appendix to this bibliography.

It is no exaggeration to declare that the new art of the modern stage, including lighting, color, stylization and synchronization has not only been made possible but fervently and consistently encouraged by the little theatre groups. And not only would such men as Gordon Craig, Reinhardt, Fuchs, Bakst, Stanislavsky, Urban, Jones, not have been provided with an egress for their marked talents, but the whole body of dramatic literature would have been enormously beggared by the non-emergence in this field of such front-rank writers as Strindberg, Schnitzler, Dunsany, Brighouse and Susan Glaspell.

The typical little theatre piece in the past has been at times a thing apart, delicate and poetic, tending to the suffusion of a rarified mood; at others, it has been a slice of life, and at still others, less commendable perhaps, it has been a work merely of the theatre like the long play we have been accustomed to see on Broadway. But the little theatre at its best appeals to a peculiarly responsive and intelligent audience. By virtue of its air of intimacy it seeks to bring the actor and auditor into rapport. It is especially true of the little theatre that the audience meets the actors halfway. Jointly they are able to sustain such delicate moods as are demanded by Maeterlinck's "Intruder" or "The Blind," or Dowsen's

"Pierrot of the Minute." Together they form a nexus of intelligence suitable to the presentation of the play of biting satire or the play of ideas, such as the "Man of Destiny" or "How He Lied to Her Husband." The question arises, then, what sort of play shall the little theatre of today and tomorrow specialize in, if at all. There is, of course, the precious piece, the typically art thing, so beloved of many small theatres; there is the play of searching realism and there is also the typical commercial mechanistic play. Undoubtedly, the little theatre that is not entirely subsidized and has to pay its own bills, will steer something of a middle course at first. Not a few adventurers in this field insist on the utter impracticability of the highest standards.

But if the little theatres are to be honestly experimental they must cherish and hold inviolable the archetype of their vision. They may compromise only insofar as they are inescapably circumscribed by the limitations of their own instrument. No further. In this, without going deeper afield, lies their valuable contribution to the modern theatre. Let them essay the bizarre, if they will, the precious, the naturalistic, the so-called "inspired realistic play" as well as the poetic, the mystic and whimsical children's play. Of such, indeed, is the stuff of experimentation.

At the Arts and Crafts Theatre in Detroit, Mr. Sam Hume sandwiched "advanced" plays between other matter of a more recognizably obvious appeal. Other small playhouses have adhered to a somewhat similar course, being urged mainly by expediency and a desire gradually to ransom their audiences to the true art-theatre pitch. Forcible feeding would indeed have proved disastrous. On the whole, the productions of the little theatres give proof of the clear staking of an outpost in theatredom beyond the lingerie and ostermoors recently characteristic of Broadway. If you like, they are what literature is to—patent medicine advertising copy. Of the little theatres that have maintained an unusually high standard, both in manner of setting and the choice of plays, the Chicago Art Theatre, the Provincetown Players and the Neighborhood Playhouse of New York deserve honorable mention. Curiously enough, the little art playhouses have discovered as well as created their own vehicles. Even exteriorly, in many in-

stances, they have decked themselves with staid beauty and befitting simplicity. But their "wild surmises," their hits in experimentation, stand out in high relief against a monotonous background, blazoning forth their right to continued existence.

The introduction of Dunsany to the public is but one significant example. Dunsany and the little theatre are impossible to conceive apart. And, besides Dunsany's poetic plays, the little theatre has been responsible for the staging of the one-acters of such excellent writers as Schnitzler, Strindberg, Harkin, Wilfrid Gibson, Brighouse and Eugene O'Neil. The function of virtuoso and patron of dramaturgic art the little theatre has irresistibly arrogated to itself. In this connection, note the type of little theatre, certainly a dynamic force today, which has assumed the office of encouraging the embryonic playmaker and placing at his disposal a stage for laboratory purposes. The Wisconsin Players and the Provincetown Players of New York are foremost among the latter.

The Washington Square Players, in addition to making the American public familiar with foreign plays of unusual merit, were successful in bringing forward a great many young American writers. For this service to the stage, the Washington Square Players deserve to be securely niched in our hearts. During the first year of its existence, this organization produced thirty-two one-act and larger plays, twenty of which were American. This proportion it managed to uphold to the end of its interesting career. Moreover, three of the its native playwrights have achieved or are about to achieve Broadway production and it may be supposed that, like Joseph Urban and Robert Edmond Jones, original stage artists, they will mingle a salutary influence with the general current of commercial plays.

A bibliography of the little theatre possesses a twofold value at this time. It cannot help but clarify the atmosphere of apparent abeyance hovering over the experimental playhouse. The little theatre audiences are asking of the little theatre: "Quo vadis?" Perhaps we have come upon the parting of the ways. At any rate, the present inflated state of the commercial playhouse and the prospect of a big season, perhaps the biggest in the history of the theatre, will leave its inevitable mark upon the small playhouses throughout the country. The evil

influence will be felt less in the provinces than in New York.

A perusal of the present bibliography will reveal how potent a force the little theatre has been in our jejune art life; and in what manner it has shaped for itself a broader and more fruitful course of pioneering.

Regarding books about the little theatre, books by critics and even directors, it may be well to say at once that many empty and utterly absurd things have been uttered which have subsequently passed as irreproachable currency. For one thing, the little theatre has fairly begotten critics of one sort or another. If at the outset, it was poor in them, it finally managed to conscript them from its own personnel, secessionist and otherwise. And so a great many pale prophecies and patternings of governing principles have been voiced and designed. Take, for instance, the following statement by Mr. Sheldon Cheney, who on most occasions is illuminating:

"Unless we carry the little theatre beyond the ideals most of them stand for, unless we professionalize them while preserving their amateur spirit, unless we organize them efficiently for art production, we shall be little better off than before they came."

Arbitrarily to compel the little theatre to gosestep to some preconceived rhythmic idea is, on the face of it, highly ridiculous. Does not the authentic value and contribution of the small playhouse lie in the concept of insurgency with which it is intrinsically informed? Does it not consist largely in its ringing note of individuality? Not individuality *à l'outrance*, like the proposed Imagist Theatre, but certainly a salient individuality definitely marking a point of departure.

Mr. Cheney says elsewhere: "It is not impossible that even Shaw might be brought more completely into the theatre, although as yet the realistic drama leans too far toward life to claim undisputed place in the art-theatre production." Undoubtedly Mr. Cheney, like Shaw, thinks the Shavian prefaces far more dramatic than the plays; whereas the truth of the matter is that the plays are infinitely more dramatic than the prefaces. As to the utterly transhuman play, the cosmic drama of Dunsany, for example, even Edward Hale Bierstadt, Dunsany's special pleader, finds it lacking in emotional warmth, nearer Pegana than the dust and sweat and poignancy of the

all-too-earthly, which is, in fact, the raw stuff of the theatre, as of literature.

It is of course inevitable that amid the warp and woof of much excellent criticism which the art theatre has stimulated, such arrant *a priori* twaddle should rear its hydrahead now and again. On the contrary, it is not because the professional theatre leans too far toward life that insurgency is wholesomely welcome; but it is to be devoutly wooed because the shekel-down drama of Broadway has no fresh contact or remote relation with life and its deeper motivations; because, in essence and in fact, it is actuated by sordid purposes and a false, illiterate conception of the art of the theatre which is directly responsible for the monstrous birth of unwarrantable simianism in the portrayal of reality. For this reason must the little theatre break through into the open. Its aim is the depiction of life unveneered and of real psychological motives, as well as the attainment of pure beauty flowering from the achieved synthetic ideal, the perfect production.

The primary object of the little theatre is always wrapped up in that of the art theatre. In the past that object has been the attainment, as nearly as possible, of a synthesis growing out of the perfect co-ordination of staging, scene-designing, lighting and acting for the purpose of inducing a desired mood. This ideal has been best voiced by Gordon Craig who, with Adolph Appia, represents not so much anointed fulfiller of the event, as forerunner and interpreter; not so much the Christ as his prophet, John. Craig says, in analyzing his method:

"I let my scene grow out of not merely the play, but from the broad sweeps of thought which the play has conjured up in me. We are concerned with the heart of this thing, and with the loving and understanding it. Therefore approach it from all sides, surround it, and do not let yourself be attracted away by the idea of scene as an end in itself, of costume as an end in itself, out of stage management of any of these things, and never lose hold on your determination to win through to the secret—the secret which lies in the creation of another beauty and then all will be well."

PIERRE LOVING.

FOREWORD

What is wanting in this volume the reader will only too soon discover for himself. I do not, however, wish to offer a faltering apology for the incompleteness of the book. In truth, it needs none. Nevertheless, a brief word of explanation may not be amiss.

The duties of the bibliographer are more or less mechanical. He merely collects his data from the most available sources or from arcana known only to a few, arranges his material alphabetically and sends his copy to the printer.

The present volume is an exception to the general practice. It will be noted that the bibliographer has broken his traces, forsaken his accustomed field and intruded, in some measure, upon the province of the critic. From the great mass of plays accessible in English I have sought to select only those which I hold best adapted to the little theatre as it is today constituted. On the whole, they are plays which have encountered a certain measure of success or that I feel to be worthy of production. Rigid care has been taken to exclude such dramatic pieces which are fittingly described as "side-splitting farces." The latter contribute nothing to the art theatre. Box and Cox, I doubt not, may be excruciatingly funny, but few would care to hear that Sam Hume, for instance, was about to produce it. Not that genuine laughter hasn't its place in the modern theatre; but we cannot laugh today at the archaic drolleries of yesterday. We cannot abandon ourselves to papier-maché characterization in the theatre. And this is what the art theatre has accomplished in its brief stay with us.

The plays that have met with success in recognized little theatres are marked with an asterisk. Titles and authors mean so little that I have used this method for the guidance of the questing reader and director.

F. S.

PART ONE

The BOOKS *of* THE LITTLE THEATRE

ALBUM DU VIEUX COLOMBIER, Par FAUCONNET	
<i>Paris: 35 et 37 Rue Madame</i>	
<i>Adart, N. Y., 1918</i>75
ALLIN, Josephine Turner	
THE AMATEUR ACTOR'S MANUAL	
<i>Dramatist, 1916</i>25
ANDREWS, Charlton	
THE DRAMA OF TODAY	
<i>Lippincott, 1913</i>	1.50
THE TECHNIQUE OF PLAY WRITING	
<i>Home Correspondence School, 1915</i>	1.50
ANTHONY, Luther B.	
DRAMA-LOGY. A Manual of Craftsmanship	
<i>Dramatist</i>	1.00
APPIA, Adolphe	
DIE MUSIK UND DIE INSCENIERUNG	
<i>Munich, Bruckmann, 1899</i>	3.50
ARCHER, William	
PLAY MAKING. A Manual of Craftsmanship	
<i>Small, Maynard, 1912</i>	2.00
ABOUT THE THEATRE	
ARCHER, William, and BARKER, Granville	
A NATIONAL THEATRE. Schemes and Estimates	
<i>Duffield, 1908</i>	2.50
ARNOLD, Robert S.	
DAS MODERNE DRAMA	
<i>Strasburg, Trubner, 1908</i>	
ASHDOWN, Mrs. C. H.	
BRITISH COSTUME	
<i>Stokes</i>	4.50
AUSTIN, Stephen F.	
THE PRINCIPLES OF DRAMA—THERAPY	
<i>Frank Shay, 1917</i>	1.25
BAKER, George Pierce	
THE TECHNIQUE OF THE DRAMA	
<i>Houghton Mifflin, 1915</i>	2.00
DRAMATIC TECHNIQUE	
<i>Houghton Mifflin, 1919</i>	3.75
<i>The same. Students' edition</i>	3.00

- BAKSHY, Alexander
 THE PATH OF THE MODERN RUSSIAN STAGE
Luce, 1918 2.00
- BEEGLE, Mary Porter, and CRAWFORD, Jack Randall
 COMMUNITY DRAMA AND PAGEANTRY
Yale, 1916 2.50
- BICKLEY, Francis
 J. M. SYNGE AND THE IRISH DRAMATIC MOVEMENT
Houghton Mifflin75
- BLEACKLEY, J. Arthur
 THE ART OF MIMICRY
French
- BOOTH, William Stone
 A PRACTICAL GUIDE FOR AUTHORS AND PLAYWRIGHTS
Small, Maynard, 1914 1.00
- BORSA, Mario
 THE ENGLISH STAGE OF TODAY
Lane, 1908
- BOURGEOIS, Maurice
 JOHN MILLINGTON SYNGE AND THE IRISH THEATRE
Macmillan, 1914 2.50
- BOYD, Ernest A.
 THE CONTEMPORARY DRAMA OF IRELAND
Little, Brown, 1917 1.50
- BRACKETT, J. A.
 THEATRICAL LAW
Clark, 1907 4.00
- BROADBENT, R. J.
 A HISTORY OF PANTOMIME
Simpkin, Marshall, 1901 5/
- BROWN, Moses T.
 THE PHILOSOPHY OF EXPRESSION
Scribner's 1.50
- BROWNE, Maurice
 THE TEMPLE OF A LIVING ART
Chicago Little Theatre, 191410
- BROWNE, Van Dyke
 SECRETS OF SCENE PAINTING AND STAGE EFFECTS
London, Routledge, 1913 1.50
- BROWNE, Van Dyke
 SECRETS OF STAGE PAINTING
- BRUNETIERE, Ferdinand
 THE LAW OF THE DRAMA, with an introduction by
 Henry Arthur Jones. Translated by P. M. Hayden
Columbia 1.15

BURLEIGH, Louise	
THE COMMUNITY THEATRE	
<i>Little, Brown</i> , 1917	1.50
BURTON, Richard	
THE NEW AMERICAN DRAMA	
<i>Crowell</i> , 1913	1.25
LITTLE ESSAYS IN LITERATURE AND LIFE	
<i>Century</i> , 1914	1.25
HOW TO SEE A PLAY	
<i>Macmillan</i> , 1914	1.25
CALTHROP, Dion Clayton	
ENGLISH COSTUME. Four volumes	
<i>Black</i> , 1906	7/6 per volume
CALVERT, Louis	
PROBLEMS OF THE ACTOR	
<i>Holt</i> , 1918	1.60
CANNAN, Gilbert	
THE JOY OF THE THEATRE	
<i>Dutton</i> , 191350
CANNON, Fanny	
WRITING AND SELLING A PLAY	
<i>Holt</i> , 1915	1.50
CARTER, Huntley	
THE NEW SPIRIT IN DRAMA AND ART	
<i>Kennerley</i> , 1913	5.00
THE THEATRE OF MAX REINHARDT	
<i>Kennerley</i> , 1913	2.50
CHANDLER, Frank Wadleigh	
ASPECTS OF THE MODERN DRAMA	
<i>Macmillan</i> , 1914	2.00
CHENEY, Sheldon	
THE OPEN AIR THEATRE	
<i>Kennerley</i> , 1918	3.00
THE THEATRE ARTS MAGAZINE	
<i>New York</i> , 1916-17-18-1950
THE NEW MOVEMENT IN THE THEATRE	
<i>Kennerley</i> , 1914	2.00
THE ART THEATRE	
<i>Knopf</i> , 1917	1.50
Chapters are: Present conditions in the American Theatre; the coming of the art theatre; ideals of the art theatre; the artist-director; the question of acting and actors; the question of plays; the question of stage settings; the question of audiences and the community; organization and management; buildings and	

equipment; unrealized ideals; a discursive bibliography.

Profusely illustrated with reproductions of sets from the Arts and Crafts Theatre of Detroit.

CLARK, Barrett H.

HOW TO PRODUCE AMATEUR PLAYS

Little, Brown, 1917 1.50

CONTINENTAL DRAMA OF TODAY

Holt, 1914 1.50

BRITISH AND AMERICAN DRAMA OF TODAY

Holt, 1915 1.50

EUROPEAN THEORIES OF THE DRAMA

Stewart & Kidd, 1918 3.50

COLLES, W. M., and HARDY, H.

PLAYWRIGHT AND COPYRIGHT IN ALL COUNTRIES

Macmillan (London) 7/6

COQUELIN, Constant

ART AND THE ACTOR. Translated by A. L. Alger

Columbia

CRAIG, Gordon

THE ART OF THE THEATRE. *Out of print*

ON THE ART OF THE THEATRE

Sergel 2.00

A LIVING THEATRE

The Mask 1/

TOWARDS A NEW THEATRE

Dutton, 1913 6.00

THE THEATRE—ADVANCING

Little, Brown 2.50

DAVOL, Ralph

A HANDBOOK OF AMERICAN PAGEANTRY

Davol Publishing Co., Taunton, Mass. 2.50

DEAN, Basil

THE REPERTORY THEATRE, 1911

DICKINSON, Thomas H.

THE CONTEMPORARY DRAMA OF ENGLAND

Little, Brown, 1917 1.50

DICKINSON, Thomas H.

THE INSURGENT THEATRE

Huebsch, 1917 1.25

The Old Theatre and the New; Experiments in Subsidy. The Federated Audience; Breaking a New Furrow; The Little Theatre; The Theatre and the Law; Dramatic Laboratories; The Children's Theatre; Pioneers, Three New York Theatres; New Ideas of

Circuit; The Adventure; Art and Outlook. The Appendix contains the repertories of the leading little theatres.

EDWARDS, O.

JAPANESE PLAYS AND PLAYFELLOWS

Heinemann 10/

FENELLOSA, Ernest, and POUND, Ezra

"No"; or ACCOMPLISHMENT

Knopf, 1917 2.75

✓ FILLIPI, Rosina

HINTS TO SPEAKERS AND PLAYERS

Longmans, Green 1.00

FITZGERALD, Percy

THE WORLD BEHIND THE SCENES

London, Chatto, 1881 1.40

✓ THE ART OF ACTING

London, Sonneschien, 1892 1.00

FRANK, Waldo

THE ART OF THE VIEUX COLOMBIER

Nouvelle Revue Francais, 1918 50

FREYTAG

TECHNIQUE OF THE DRAMA

See McEwen

FRY, Emma Sheridan

EDUCATIONAL DRAMATICS

Moffat, Yard50

GILLETTE, William

THE ILLUSION OF THE FIRST TIME IN ACTING

Columbia, 1915 1.25

GOLDMAN, Emma

THE SOCIAL SIGNIFICANCE OF THE MODERN DRAMA

Badger, 1914 1.00

GRAU, Robert

THE BUSINESS MAN IN THE AMUSEMENT WORLD

Broadway, 1910 5.00

THE THEATRE OF SCIENCE

Broadway, 1914 5.00

GREGORY, Lady

OUR IRISH THEATRE

Putnam, 1913 1.50

HAMILTON, Clayton

THEORY OF THE THEATRE

Holt, 1910 1.50

STUDIES IN STAGECRAFT

Holt, 1914 1.50

HASTINGS, Charles

THE THEATRE. Its Development in France and England and a History of Its Greek and Latin Origins.

London, Duckworth, 1902

HENDERSON, Archibald

THE CHANGING DRAMA

Holt, 1914 1.50

INTERPRETERS OF LIFE

Kennerley, 1911 1.50

EUROPEAN DRAMATISTS

Stewart & Kidd, 1918 2.00

✓ HENNEQUIN, Alfred

THE ART OF PLAYWRITING

Houghton Mifflin, 1890 1.25

HILLIARD, E., McCORMICK, T., and OGLEBAY, K.

AMATEUR AND EDUCATIONAL DRAMATICS

Macmillan, 1918 1.00

HOPKINS, Arthur

HOW'S YOUR SECOND ACT?

Goodman, 191890

✓ HORBLOW, Arthur

TRAINING FOR THE STAGE. Some Hints for Those About to Choose the Player's Career

Lippincott, 1916 1.25

HORRWITZ, Ernest P.

THE INDIAN THEATRE. A Brief Survey of the Sanskrit Drama

London, Blackie, 1912

HOWE, P. P.

THE REPERTORY THEATRE

Kennerley, 1914 1.25

HUBERT, Philip G.

THE STAGE AS A CAREER

Putnam, 1900 1.25

HUNT, Elizabeth R.

THE PLAY OF TODAY

Lane, 1913 1.50

IRWIN, Beatrice

THE NEW SCIENCE OF COLOR

Union, 1915 1.50

IZUMO, Takeda. Translated by M. C. Marcus

THE PINE TREE

Duffield, 1916 1.25

With an Introductory Causerie on the Japanese Theatre.

JONES, Henry Arthur

RENAISSANCE OF THE ENGLISH DRAMA

Macmillan, 1895 2.00

FOUNDATIONS OF A NATIONAL DRAMA

Doran, 1913 2.50

THE THEATRE OF IDEAS

Doran, 1915 1.25

KINSILA, Edward Bernard

MODERN THEATRE CONSTRUCTION

Moving Picture World, 1918 2.50

✓ KROWS, Arthur Edwin

PLAY PRODUCTION IN AMERICA

Holt, 1916 2.25

The Play is Accepted; the Director Takes Charge;
the Stage is Made Ready; Scenery, Decoration, and
Costumes Are Prepared; Lighting Effects are Worked
by the Stage Crew; Managers Begin Their Activities;
the Play is Advertised and Tickets are Sold, and the
Theatre is Opened to Audiences. Illustrations.

LEE, Sydney

SHAKESPEARE AND THE MODERN STAGE

Scribner 2.00

LAWRENCE, W. J.

THE ELIZABETHAN PLAYHOUSE

Lippincott 3.50

✓ LEWES, G. H.

ON ACTORS AND THE ART OF ACTING

Brentano 1.00

✓ LEWIS, B. Roland

THE TECHNIQUE OF THE ONE ACT PLAY: A Study in
Dramatic Construction

Luce, 1918 1.50

LEWISOHN, Ludwig

THE MODERN DRAMA

Heubsch, 1914 1.50

MACCARTHY, Desmond

THE COURT THEATRE

Bullen, 1907 2/6

MACCLINTOCK, Lander

THE CONTEMPORARY DRAMA OF ITALY

(In preparation.) *Little, Brown* 1.50

MACKAY, Constance D'Arcy

COSTUMES AND SCENERY FOR AMATEURS; A Practical
Working Handbook

Holt, 1915 1.75

THE LITTLE THEATRE IN THE UNITED STATES

Holt, 1917 2.00

Chapters are: The rise of the little theatre; the little theatres of New York City, other little theatres of the east; the little theatres of Chicago; other little theatres of the west; little theatres of the south; laboratory theatres; little country theatres; cost of maintaining a little theatre; a word on repertory theatres in general; the little theatre in mediaeval times; little theatres that have failed; municipal theatre of Northampton.

✓ MACKAY, F. F.

THE ART OF ACTING

Author, 1913 5.00

MACKAYE, Percy

COMMUNITY DRAMA

Houghton Mifflin, 191750

THE CIVIC THEATRE

Kennerley, 1909 1.25

THE PLAYHOUSE AND THE PLAY

Macmillan, 1909 1.25

PATRIOTIC DRAMA IN YOUR TOWN

Holt, 1918 1.35

MACKINNON, Alan

THE OXFORD AMATEURS

London, Chapman, 1910

MANTZIUS, Karl

HISTORY OF THEATRICAL ART IN ANCIENT AND MODERN
TIMES. Five volumes

Lippincott 3.50 per vol.

McCLEOD, Addison

PLAYS AND PLAYERS IN MODERN ITALY

Sergel, 1912 2.75

McEWEN, E. J.

FREYTAG'S TECHNIQUE OF THE DRAMA

Scott Foresman 1.50

MATTHEWS, Brander

ON ACTING

Scribner, 191475

MEREDITH, George

AN ESSAY ON COMEDY

Scribner, 191875

MODERWELL, Hiram Kelly

THE THEATRE OF TODAY

Lane, 1914 1.50

That the theatre is not merely a matter of the spoken word is proven by Mr. Moderwell's book. It stands the finest book of its kind and no theatre lover has a right to his title unless he has read it.

Chapters: The Gathering of the Forces; The Mechanical Forces; Improvements in Stage Equipment; The Artistic Forces; The Stage Setting, or "Inszenierung"; The Artistic Forces; Pure Design; The Artistic Forces; Color; The Artistic Forces; Color; Modern Scene Designing in America; The Intellectual Forces; Philosophy in the Modern Drama; The Literary Forces; French and Italian Dramatists; The Russians; Dramatists of the Germanic Nations; The Imaginative Dramatists; The Social Forces; Modern Theatre Architecture; Modern Theatre Organization; Modern Theatre Economics; The Synthesis of the Forces.

What is also quite important the book is profusely illustrated with reproductions of American and Continental settings.

MONTAGUE, C. E.

DRAMATIC VALUES

Macmillan, 1911 1.25

MORSE, Elizabeth

PRINCIPLES OF EXPRESSION: A Guide for Developing Readers, Speakers and Dramatic Artists

Nixon-Jones, 1916 1.25

MOSES, Montrose J.

THE AMERICAN DRAMATIST

Little, Brown, 1917 2.00

NATHAN, George Jean

ANOTHER BOOK ON THE THEATRE

Huebsch, 1915 1.50

MR. GEORGE JEAN NATHAN PRESENTS

Knopf, 1917 1.50

THE POPULAR THEATRE

Knopf, 1918 1.60

NICHOLSON, Watson

THE STRUGGLE FOR A FREE STAGE IN LONDON

Houghton Mifflin, 1906 1.50

- OLIVER, D. E.
 THE ENGLISH STAGE
John Ousley, 1912 1/6
- PALMER, John
 THE FUTURE OF THE THEATRE
Bell (London), 1913 2/6
 COMEDY
Doran, 191540
 THE CENSOR AND THE THEATRE
Kennerley 1.50
- PHELPS, William Lyon
 THE TWENTIETH CENTURY THEATRE
Macmillan, 1918 1.25
- POLLAK, Gustav
 FRANZ GRILLPARZAR AND THE AUSTRIAN DRAMA
Dodd, Mead, 1907 2.50
- POLLARD, Percival
 MASKS AND MINSTRELS OF NEW GERMANY
Luce, 1911 1.50
- POLTI, George. Translated by Lucille Ray
 THE THIRTY-SIX DRAMATIC SITUATIONS
The Editor Co., 1918 1.50
- PRICE, W. T.
 TECHNIQUE OF THE DRAMA
Brentano, 1909 1.50
 ANALYSIS OF PLAY CONSTRUCTION AND DRAMATIC PRINCIPLE
Privately Printed 5.00
 THE PHILOSOPHY OF DRAMATIC PRINCIPLE AND METHOD
Author, 1911 2.50
- RENNERT, Hugo A.
 THE SPANISH STAGE
Hispanic, 1909 3.00
- RILEY, ALICE C. D.
 THE ONE ACT PLAY. A Study Course in Three Parts.
Published in the Drama League Monthly, 1918..... .75
- ROUCHE, Jacques
 L'ART THEATRAL MODERNE
Paris, Cornely, 1910 5 francs
- SACHS, Edward O.
 STAGE CONSTRUCTION
London, Botsford, 1898 25.00
- SAYLER, Oliver M.
 THE RUSSIAN THEATRE UNDER THE REVOLUTION
 (In preparation.) *Little, Brown* 2.50

- SEPET, Marius
 ORIGINES CATHOLIQUES DE THEATRE MODERNE
Paris, P. Lethielleux, 1902
- SHAW, George Bernard
 DRAMATIC OPINIONS AND ESSAYS. Two vols.
Brentano, 1906 2.50
- SIMONS, Sarah E., and ORR, Clem I.
 DRAMATIZATION: Selections from English Classics in
 Dramatic Form
Scott, Foresman 1.25
- SMITH, Winifred
 THE COMMEDIA DELL'ARTE. A Study of Italian Popular
 Comedy
Columbia
- STOPES, Marie C.
 THE PLAYS OF OLD JAPAN. The No.
Heinemann, 1913 5/
- STURGIS, Granville Forbes
 THE INFLUENCE OF THE DRAMA
French, 1915 1.00
- TAYLOR, Emerson
 PRACTICAL STAGE DIRECTING FOR AMATEURS
Dutton, 1916 1.00
- THEATRICAL SCENE PAINTING: A Thorough and
 Complete Work on How to Sketch; Paint and Install
 Theatrical Scenery
Appleton, Neb., 1916 2.00
- THE TRUTH ABOUT THE THEATRE
Stewart & Kidd, 1916 1.00
- TURRELL, Charles A.
 CONTEMPORARY SPANISH DRAMATISTS
Badger 3.00
- WAUGH, Frank A.
 OUTDOOR THEATRES
Badger, 1918 2.50
- WITHINGTON, Robert
 ENGLISH PAGEANTRY. An Historical Outline
Harvard, 1918 3.50
- WITKOWSKI, Georg. Translated by L. E. Horning
 THE GERMAN DRAMA OF THE NINETEENTH CENTURY
Holt, 1910 1.00
- WOODBIDGE, Elizabeth
 THE DRAMA. Its Law and Technique
Allyn & Bacon, 189880

PART TWO

The PLAYS of THE LITTLE THEATRE

ABBREVIATIONS:

a = Allegory	s = Satire
c = Comedy	m = Men, or Male parts
d = Drama	w = Women, or Female parts
m = Masque	j = Juveniles
p = Play	i = Parts played by either sex

ABERCROMBIE, Lascelles

THE ADDER. d.....*London, Poetry and Drama*

AIKEN, Ednah

THE HATE BREEDERS. 5 scenes. Misc.....*Bobbs, .75*

AKINS, Zoe

DID IT REALLY HAPPEN? p 3m 1w..*Smart Set, May, 1917*

*THE MAGICAL CITY. p 7m 2w.....*Forum, May, 1916*

SUCH A CHARMING YOUNG MAN. c 6m 3w

Smart Set, April, 1916

ALARCON, Mariano

SONS OF ADAM. p 7m 1w.....*Stratford, Feb., 1919*

ALDERMAN, Joseph S.

THE NET. p 5m 2w.....*Sheffield, Oct., 1915*

SUSANNAH. p 2m 3w.....*Sheffield, Nov., 1914*

ALDRICH, Thos. Bailey

SISTERS' TRAGEDY

CORYDON, a Pastoral. 2m

PAULINE PAVLOVNA. p 1m 1w supers...*Houghton, 1.25*

ALDIS, Mary

PLAYS FOR SMALL STAGES

MRS. PAT AND THE LAW. p 2m 2w 1j

THE DRAMA CLASS AT TANKAHA, NEV. c 2m 9w

EXTREME UNCTION. d 1m 4w

THE LETTER. p 2m 1j

TEMPERAMENT. t 1m 2w

Five plays in one volume.....*Duffield, 1.25*

ALEXANDER, W. P.

QUEEN KAPIOLANI. p 4m 2w.....*Sheffield, Dec., 1914*

ALICE IN WONDERLAND

See FREILLGRATH-KROEGER, Kate

ANCEY, Georges. See "Four Plays for the Free Theatre."

*MONSIEUR LAMBLIN. c 1m 3w..*Stratford, March, 1917*

ANDREWS, K.

AMERICA PASSES BY. p 2m 2w.....*Baker, .25*

ANDREWS, George S.

"AS YOU LIKE IT." c 2m 2w.....*Sheffield, Feb., 1915*

ANDREYEV, Leonid

*LOVE OF ONE'S NEIGHBOR. s 15m 7w 1j.....*Shay, .35*

*AN INCIDENT. d 5m*Poet Lore, Spring, 1916*

D'ANNUNZIO, Gabriele

*DREAM OF AN AUTUMN SUNSET. p 2m 4w

Poet Lore, Spring, 1904

*DREAM OF A SPRING MORNING. p 3m 4w....*Poet Lore*

ARISTOPHANES

*LYSISTRATA. s 4m 5w 1j.....*French, .25*

ARKELL, Reginald

*COLOMBINE, a fantasy. 4m 1w.....*S & J .35*

AUGIER, Emile

*THE POSTSCRIPT. c 1m 2w.....*French, .25*

AUGIER, Emile, and deMUSSET, Alfred

*THE GREEN COAT. c 3m 1w.....*French, .25*

AUSTEN, Alfred

A LESSON IN HARMONY. p 3m 1w.....*French, .25*

"AUSTIN FRIARS"

LOVED AND LOST. p 2m 1w.....*Dramatic, .15*

BACON, Mrs. Josephine Dodge

*THE TWILIGHT OF THE GODS. p 2 scenes.....*Kennerley*

BAILEY, Helen C.

*THE DEMIGOD. p 3m 3w.....*Drama, Nov., 1918*

BAKER, Elizabeth

*MISS TASSY. p.....*Sidgwick, 6d*

BALLARD, J. Fred

THE GOOD NEWS. d 3m 1w 1j.....*Harvard, .35*

BANGS, John Kendrick

THE REAL THING, etc.

THE REAL THING. c 2m 5w

THE BARRINGTONS' "AT HOME." c 2m 3w

THE RETURN OF CHRISTMAS. c 4m 3w

THE SIDE SHOW. c 8m 3w

Four plays in one volume.....*Harpers, 1.00*

THE BICYCLERS, etc.

THE BICYCLERS. c 4m 3w

A DRAMATIC EVENING. c 4m 3w

THE FATAL MESSAGE. c 5m 4w

A PROPOSAL UNDER DIFFICULTIES. c 3m 2w

Four plays in one volume.....*Harpers, 1.00*

A CHAFING DISH PARTY. c 4m 3w.....*Harpers, .25*

THE REAL THING. c 2m 5w.....*Harpers, .25*

- BANNING, Kendall
 "COPY." p 7m.....*Clinic*
- DEBANVILLE, Theodore
 *GRINGOIRE. c 4m 2w supers.....*Poet Lore*, 1.50
 *GRINGOIRE. c 4m 2w.....*Dramatic*, .15
 *CHARMING LEANDRE. c 2m 1w.....*French*, .25
- BARBER, M. E.
 MECHANICAL JANE. c 3w.....*French*, .25
- BARGATE, John
 THE PRIZE. p 4m 3w.....*French*, .25
- BARKER, Granville
 *ROCOCO. f m w
 *VOTE BY BALLOT. p m w
 *FAREWELL TO THE THEATRE. p m w
 Three Plays in one volume.....*Little*, 1.00
 *ANATOL. (*See Schnitzler.*)
- BARNUM, M. D.
 THE FRENCH MAID AND THE PHONOGRAPH. c 8w
French, .25
- BARRIE, James M.
 HALF HOURS
 *PANTALOOON. p 3m
 *THE TWELVE POUND LOOK. c 2m 2w
 *ROSALIND. p 1m 2w
 *THE WILL. p 6m 1w
 Four plays in one volume*Scribner's*, 1.25
 THE TRAGIC MAN.....*Scribner's*, .25
- ECHOES OF WAR
 *OLD LADY SHOWS HER MEDALS. p 1m 5w
 *THE NEW WORD. p 2m 2w
 *BARBARA'S WEDDING. p 3m 1w
 *A WELL REMEMBERED VOICE. p 2m 2w
 Four plays in one volume.....*Scribner's*, 1.50
- BARTLETT, Randolph
 SAFETY FIRST. c 1m 2w.....*Smart Set*, May, 1916
- BATES, Esther
 ENGAGING JANET. c 7w.....*Penn*, .15
- BATES, W. O.
 *POLLY OF POGUE'S RUN. p 6m 2w.....*Shay*, .35
- BECHHOFFER, C. E.
 FIVE RUSSIAN PLAYS, etc.
 *EVREINOV, N. A MERRY DEATH. c 5m
 *EVREINOV, N. THE BEAUTIFUL DESPOT. c 5m 3w 1j
 *VON VIZIN, D. THE CHOICE OF A TUTOR. c 5m 3w

*CHEKOV, A. THE WEDDING. c 9m 3w

*CHEKOV, A. THE JUBILEE. c 5m 1w

*UKRAINKA, L. THE BABYLONIAN CAPTIVITY. d 1m 7i

Six plays in one volume.....*Dutton*, 1.50

BECQUE, Henri

THE VULTURES, etc.

*THE MERRY-GO-ROUND. c 4m 1w.....*Little*, 1.50

BELL, Mrs. Hugh, and CECIL, A.

TIME IS MONEY. c 1m 2w.....*French*, .25

BELMONT, Mrs. O. H. P., and MAXWELL, Elsa

MELINDA AND HER SISTERS. p 6m 12w.....*Shores*

BEITH, Ian Hay

THE CRIMSON COCOANUT, etc.

THE CRIMSON COCOANUT. c 4m 2w

A LATE DELIVERY. p 3m 2w

THE MISSING CARD. c 2m 2w

Three plays in one volume*Baker*, .50

QUEEN OF HEARTS. c 2m 2w.....*Penn*, .15

BENEDIX, Roderich

*THE LAW SUIT. c 5m.....*French*, .25

*THE THIRD MAN. c 1m 3w.....*French*, .25

BENEVENTE, Jacinto. PLAYS

*HIS WIDOW'S HUSBAND. c 2m 5w

With other plays in one volume.....*Scribner*, 1.50

*THE SMILE OF THE MONA LISA. p 5m 1i....*Badger*, .75

*NO SMOKING. c 2m 2w.....*Drama*, Feb., 1917

*IN THE PLACE OF DON JUAN. p 3m 2w..*Poet Lore*, 1.50

BENNETT, Arnold. POLITE FARCES

*THE STEPMOTHER. c 2m 1w

*A GOOD WOMAN. c 2m 1w

*A QUESTION OF SEX. c 2m 2w

Three plays in one volume.....*Doran*, 1.00

BERINGER, Mrs. Oscar

HOLLY TREE INN. p 4m 3w.....*French*, .25

BERNARD, Tristan

*FRENCH WITHOUT A MASTER. c 5m 2w....*French*, .25

*I'M GOING! c 1m 1w.....*French*, .25

BIRMINGHAM, G. A.

Adapted from "Eleanor's Enterprise"

THE TROUBLE THAT IS IN IT. c 2m 3w....*Woman*, .35

BIRO, Lajos

*THE BRIDEGROOM. p 5m 6w

*THE GRANDMOTHER. p 3m 8w

Two plays in one number.....*Drama*, May, 1918

BLOCH, Bertram

*THE MAIDEN OVER THE WALL. f 2m 1w
Drama, Aug., 1918

*MORALS AND CIRCUMSTANCES. p 2m 3w
Smart Set, April, 1919

BODENHEIM, Maxwell

THE WANDERER. p 4m 2w.....*Seven Arts*

*THE MASTER POISONER
"In Minna and Myself."*Pagan, 1.25*

BODENHEIM, M., and HECHT, Ben

*MRS. MARGARET CALHOUN. p 1m 6w.....*Shay, .35*

BONE, F. D.

A DAUGHTER OF JAPAN. d.....*French, .25*

PRIDE OF THE REGIMENT. p 2m 1w.....*French, .25*

BOTTOMLEY, Gordon

*LAODICE AND DANAE. p. 1m 5w.....*Four, .50*

*KING LEAR'S WIFE. p.....*Reynolds, .50*

BOUCHOR, Maurice

*A CHRISTMAS TALE. p 2m 2w.....*French, .25*

BOUCICAULT, Dion

MY LITTLE GIRL. d 3m 2w.....*French, .25*

LOVER BY PROXY. c 6m 4w.....*French, .25*

BOYCE, Neith, and HAPGOOD, Hutchins

*ENEMIES. p 1m 1w.....*Shay, .50*

BOYCE, Neith

*THE TWO SONS. p 2m 2w.....*Shay, .50*

BRAGDON, Claude

*THE GIFT OF ASIA. p 2m.....*Forum, March, 1913*

BRANCH, Anna Hempstead

*THE ROSE OF THE WIND. p 2m 2w.....*Houghton, 1.25*

*SHOES THAT DANCED. p 3m 5w 1j....*Houghton, 1.25*

BRETHERTON, Evangeline

THE MINISTER'S MESSENGER. p 14w.....*French, .25*

BRIDGHAM, G. R.

EXCUSE ME! c Two acts. 4m 6w.....*Baker, .25*

A MODERN CINDERELLA. Two acts. p 16w..*Baker, .25*

BRIEUX, Eugene

*SCHOOL FOR MOTHERS-IN-LAW. p 2m 4w
Smart Set, Sept., 1913, .25

BRIGHOUSE, Harold

*SCARING OFF OF TEDDY DAWSON. c 2m 2w..*French, .25*

*LONESOME-LIKE. p 2m 2w.....*Phillips, .25*

*THE PRICE OF COAL. p

*THE MAID OF FRANCE. p 3m 2w.....*Phillips, 35*

- *THE DOORWAY. p.....*Joseph Williams*, 6d
 *SPRING IN BLOOMSBURY. p.....*Joseph Williams*, 6d
 BRIGGS, Caroline
 *ONE A DAY. c 5m.....*Shay*, .75
 In "Morningside Plays."
 BROOKE, Rupert
 *LITHUANIA. d 5m 2w.....*Chicago*, .35
 BROOKER, Bertram R.
 EFFICIENCY. p 5m 1w.....*International*, June, 1914
 BROWN, Alice
 *JOINT OWNERS IN SPAIN. c 4w.....*Chicago*, .25
 *THE LOVING CUP. p 4m 9w.....*Swartout*, .25
 BROWNE, Maurice
 *KING OF THE JEWS. p.....*Drama*, Vol. 6, 1916, .75
 BROWNING, Robert
 *IN A BALCONY. p 1m 2w.....*Dramatic*, .25
 DEBRUEYS, David Augustin
 *PIERRE PATELIN, Solicitor. Three acts. c 7m 2w
French, .25
 BRUNNER, Emma Beatrice. BITS OF BACKGROUND
 OVER AGE. p 1m 4w
 SPARK OF LIFE. p 2m 2w
 STRANGERS. p 2m 1w
 MAKING A MAN. p 2m 2w
 Four plays in one volume.....*Knopf*, 1.00
 BRYANT, E. M.
 THE PEACEMAKER. c 2m 3w.....*French*, .25
 BRYANT, Louise
 *THE GAME. p 2m 2w.....*Shay*, .50
 BUCK, Gertrude
 *MOTHER-LOVE. p 1m 3w.....*Drama*, Feb., 1919
 BUNNER, H. C.
 COURTSHIP WITH VARIATIONS. c 1m 1w.....*Werner*
 BUNNER, H. C., and MAGNUS, J.
 A BAD CASE. c 1m 3w.....*Baker*, .15
 BURRILL, Mary
 *AFTERMATH. p 2m 3w.....*Liberator*, April, 1919
 BUSHIDO. See IZUMO (TAKEDA)
 BUTLER, Ellis Parker
 THE REVOLT. p 8w.....*French*, .25
 BYNNER, Witter
 *THE LITTLE KING. p 3m 1w 1j.....*Kennerley*, .60
 *TIGER. d 2m 3w.....*Kennerley*, .60
 DECAILLAVET, G. A.
 *CHOOSING A CAREER c.....*French*, .25

CALDERON, George

THE LITTLE STONE HOUSE. p.....*Sidgwick*, 6d

CAMERON, Margaret. COMEDIES IN MINIATURE

*MISS DOULTON'S ORCHIDS. c 3m 3w

*THE BURGLAR. c 5w

*THE KLEPTOMANIAC. c 7w

*THE PIPE OF PEACE. c 1m 2w

*A CHRISTMAS CHIME. c 2m 2w

COMMITTEE ON MATRIMONY. c 1m 1w

HER NEIGHBOR'S CREED and FOUR MONOLOGUES. c 1m 1w

Seven plays in one volume.....*Doubleday*, 1.25

PIPER'S PAY. c 7w.....*French*, .25

THE TEETH OF THE GIFT HORSE. c 2m 4w..*French*, .25

THE WHITE ELEPHANT. c 2m 3w.....*French*, .25

*Published separately.....*French*, .25

CAMPBELL, M. D.

A CHINESE DUMMY. c 6w.....*Baker*, .15

CANN, Louise G.

*LIFE IS ALWAYS THE SAME. p 1m 1w

Drama, May, 1919

CANNAN, Gilbert. FOUR PLAYS

*JAMES AND JOHN. p 3m 1w

*MILES DIXON. Two acts. p. 3m 2w

*MARY'S WEDDING. p 2m 3w

*SHORT WAY WITH AUTHORS. p 7m 1w

Four plays in one volume.....*Sidgwick*, .80

*EVERYBODY'S HUSBAND. p 1m 5w.....*Huebsch*, .75

CAPUS, Alfred

MY TAILOR. c 1m 2w.....*Smart Set*, Feb., 1918

CARMAN, Bliss, and KING, Mary. EARTH DEITIES, etc.

THE DANCE DIURNAL. m 2m 3w i

EARTH DEITIES. m 1m 1ow i

CHILDREN OF THE YEAR. m 1m 1w 24j

PAS DE TROIS. m 3m 1w

Four masques in one volume.....*Kennerley*, 1.50

CARPENTER, Grant

THE DRAGON'S CLAWS. d 3m 1w

Smart Set, April, 1914

CARTER, Josephine Howell

HILARION. c 2m 2w.....*Poet Lore*, Summer, 1915

CARTHEW, L.

*THE AMERICAN IDEA. p 3m 2w.....*Baker*, .25

CARTON, R. C.

THE NINTH WALTZ. c 1m 1w.....*French*, .25

- CHAMBERS, C. Haddon
 OPEN GATE. d 2m 2w.....*French*, .25
- CHATTERJI, Tapanmohan
 *THE LIGHT-BEARER. d 4m.....*Drama, Aug., 1918*
- CHURCH, Virginia
 *PIERROT BY THE LIGHT OF THE MOON. f 2m 3w
Drama, Feb., 1919
- CLEMENTS, Colin C., and SAUNDERS, John M.
 *LOVE IN A FRENCH KITCHEN, a Mediæval Farce, 1m 2w
Poet Lore, Winter, 1917
- CLARK, Barrett H. FOUR PLAYS FOR THE FREE THEATRE
 DE CUREL, F. THE FOSSILS. Four acts. p 6m 4w
 JULLIEN, J. THE SERENADE. Three acts. p 7m 6w
 *PORTO-RICHE, G. FRANCOISE'S LUCK. c 3m 2w
 ANCEY, G. THE DUPE. c 1m 2w
 Four plays in one volume.....*Stewart*, 1.50
- CLIFFORD, Mrs. W. K.
 HONEYMOON TRAGEDY. c 1m 1w.....*French*, .25
- COLQUHON, Donald. *See* REPERTORY PLAYS
 CONFEDERATES.. d 4m 1w.....*French*, .25
- CONWAY, Ed. Harold
 THE WINDY SHOT. p 5m.....*Smart Set, April, 1915*
- CONRAD, Joseph
 *ONE DAY MORE. d 4m 1w.....*Smart Set, Feb., 1914*
- CONVERSE, Florence
 THE BLESSED BIRTHDAY. A Christmas Miracle Play.
 19 Characters*Dutton*, .75
- COOLIDGE, H. D.
 DEAD RECKONING. p 2m 1w.....*Baker*, .15
- COPPEE, Francois
 *THE VIOLIN MAKER OF CREMONA. c 3m 1w supers
Dramatic, .25
- *PATER NOSTER. p 3m 3w.....*French*, .25
- COURTLELINE, Georges
 *THE PITILESS POLICEMAN. c 3m..*Poet Lore, Spring, 1917*
 *BLANK CARTRIDGE. p 1m 1w..*International, July, 1914*
 *PEACE AT HOME. c 1m 1w..*International, Dec., 1913*
 *PEACE AT HOME. c 1m 1w.....*Poet Lore, 1.50*
- COURTSHIP OF MILES STANDISH. *See* PRESBERY, E.
- COWAN, Sada
 *THE STATE FORBIDS. d 1m 2w 2j.....*Kennerley*, .60
 *IN THE MORGUE*Forum, April, 1916*
 *SINTRAM OF SKAGERRAK. p 1m 1w
 In Mayorga's "Representative One Act Plays"
Little, 2.50

- CRAIG, Marion Wentworth
 WAR BRIDES. d 3m 4w.....*Century*, .50
- CRANDALL, Irene Jean
 BEYOND THE GATE. Two acts. p 7m 2w *French*, .25
- CRANE, Mabel H.
 THE GIRLS. p 9w.....*French*, .25
- CRIMMINS, Agnes
 THE PRIDE OF THE FAMILY. c 3m 1w....*Swartout*, .25
- CROTHERS, Rachel
 *THE RECTOR. p 1m 6w.....*French*, .25
- DALE, Irving
 TICKETS, PLEASE. c 4w.....*Baker*, .15
- DANE, Essex
 FLEURETTE & Co. p 2w.....*French*, .25
 WRONG NUMBERS. c 3w.....*French*, .25
- DANGERFIELD, Trelawney
 OLD STUFF. p 1m 2w.....*Smart Set*, June, 1917
- DARGAN, Olive Tilford. LORDS and LOVERS
 *LORDS AND LOVERS. p 18m 4w.....*Scribner*, 1.50
 *WOODS OF IDA. m.....*Century*, August, 1907
- DAVIS, Richard Harding
 MISS CIVILIZATION.. c 4m 1w.....*French*, .25
 PEACE MANOEUVERS. p 2m 1w.....*French*, .25
 THE ZONE POLICE. p 4m.....*French*, .25
 ORATOR OF ZAPATA CITY. p 8m 1w.....*Dramatic*, .25
- DAVIES, Mary Carolyn
 *SLAVE WITH TWO FACES. a 3m 4w.....*Arens*, .35
- DAVIS, Robert H.
 ROOM WITHOUT A NUMBER. c 3m 1w
Smart Set, April, 1917
- DAVIS, Robert H., and SHEEHAN, P. P.
 *EFFICIENCY. d 3m.....*Doran*, .50
- DELL, Floyd
 *A LONG TIME AGO. f.....*Forum*, 1917
 *KING ARTHUR'S SOCKS. c 1m 3w.....*Shay*, .50
 *THE ANGEL INTRUDES. c 3m 1w.....*Arens*, .35
- DELAND, Margaret
 Dramatized by M. B. Vosburgh from "Old Chester Tales"
 MISS MARIA. c 2m 3w.....*French*, .25
- DEMUTH, Charles
 THE AZURE ADDER. s 3m 4w.....*Shay*, .35
- DENISON, Emily H.
 THE LITTLE MOTHER OF THE SLUMS
 Seven one act plays*Badger*, 1.00

- DENTON, Clara J.
 TO MEET MR. THOMPSON. c 8w.....*Baker*, .15
- DEPUE, Elva
 *HATTIE. p 2m 3w.....*Shay*, .75
 In "Morningside Plays"
- DICKENS, Charles
 BROWNE, H. B. Short Plays from Dickens. Contains
 twenty dramatized sketches from the work of
 Charles Dickens*Scribner*, 1.50
 BARDELL VS. PICKWICK. c 6m 2w.....*Baker*, .15
 A CHRISTMAS CAROL. p 6m 3w.....*Baker*, .15
- DICKINSON, C. H., and GRIFFITHS, Arthur
 THE RIFT WITHIN THE LUTE. p 4m 1w....*French*, .25
- DIX, Beulah Marie
 THE GLORIOUS GAME. d 6w.....*A.S.P.L.*
 THE ENEMY. d 5m.....*A.S.P.L.*
 CLEMENCY. d 3m 1w.....*A.S.P.L.*
 LEGEND OF ST. NICHOLAS. d.....*Poet Lore*
- ALLISON'S LAD AND OTHER PLAYS
 ALLISON'S LAD. d 6m
 THE HUNDREDTH TRICK. d 4m
 THE WEAKEST LINK. d 4m
 THE SNARE AND THE FOWLER. d 3m
 THE CAPTAIN OF THE GATE. d 6m
 THE DARK OF THE DAWN. d 4m
 Six plays in one volume.....*Holt*, 1.35
- DONNAY, Maurice
 *THE GIMLET. c 1m 1w.....*Stratford, Dec.*, 1918
- DORAN, Marie
 THE GIRLS OVER HERE. p 8w.....*French*, .25
- DOREY, J. Milnor
 *UNDER CONVICTION. d 2m 2w.....*Drama, Feb.*, 1919
- DOWSON, Ernest
 *PIERROT OF THE MINUTE. f 1m 1w.....*Mosher*, .50
- DOWN, Oliphant
 *THE MAKER OF DREAMS. f 2m 1w.....*Phillips*, .35
 *THE QUOD WRANGLE. c 5m 1w.....*French*, .25
- DOYLE, A. C.
 WATERLOO. p. 3m 1w.....*French*, .25
 A DUET. c 1m 1w.....*French*, .25
- DRACHMAN, Holgar
 "RENAISSANCE." d 6m 2w.....*Poet Lore, Winter*, 1908
- DRAKE, Frank C.
 THE ROSEBERRY SHRUB. p 1m 3w.....*French*, .25

DREISER, Theodore.

PLAYS OF THE NATURAL AND SUPERNATURAL

*THE GIRL IN THE COFFIN. p 4m 3w

THE BLUE SPHERE. f 4m 2w 2j

*LAUGHING GAS. f 6m 2w

IN THE DARK. f 11m 4w

THE SPRING RECITAL. f 9m 9w

LIGHT IN THE WINDOW. f 9m 7w

OLD RAGPICKER. f 4m 1w

Seven plays in one volume.....Lane, 1.25

DREW, Sylvan

THE NEW PYGMALION AND GALATEA. c 3m 6w.French, .25

DREYFUS, A.

THE SILENT SYSTEM. c 1m 1w.....Baker, .15

DRISCOLL, Louise

*THE POOR HOUSE. p 2m 2w...Drama, Aug., 1917, .75

*THE CHILD OF GOD. p 2m 3w..Seven Arts, Nov., 1916

DUNSANY, Lord. FIVE PLAYS

*THE GODS OF THE MOUNTAIN. p 10i

*THE GOLDEN DOOM. p 11m 1w

*THE GLITTERING GATE. c 2m

*KING ARGIMENES. p 10m 4w

*THE LOST SILK HAT. c 5m

Five plays in one volume.....Little, 1.25

PLAYS OF GODS AND MEN

*A NIGHT AT AN INN. p 8m

*THE QUEEN'S ENEMIES. p 9m 2w

*THE TENTS OF THE ARABS. p 6m

*THE LAUGHTER OF THE GODS. p 9m 4w Three acts

Four plays in one volume.....Luce, 1.50

*A NIGHT AT AN INN. p 8m.....Sunwise, .50

*THE MURDERER. In prep.

*FAME AND THE POET. c 2m 1w....Atlantic, Aug., 1919

DYMOW, Ossip

*NJU. t 6m 3w 2j.....Knopf, 1.00

EARLE, Dorothy Kirchner

YOU'RE SUCH A RESPECTABLE PERSON, MISS MORRISON

c 3m 2w.....Smart Set, Aug., 1915

EBNER-ESCHENBACH, Marie von

A MAN OF THE WORLD. p 3m.....Poet Lore, 1.50

ECHEGARAY, Jose

*THE STREET SINGER. p 2m 2w.....Drama, Feb. 1917

*MADMAN OR SAINT. p 7m 4w.....Poet Lore, 1.50

EDGERTON, Lady Alex.

MASQUE OF THE TWO STRANGERS.....Gowans

EHRlich, E. C.

*SNARING THE LION. p 3m 1w.....*Drama*, May, 1919

ELDRIDGE, Paul

THE JEST. p 4m 2w.....*Stratford*, July, 1918

ELKINS, Felton B. THREE TREMENDOUS TRIFLES

THE BELGIAN BABY. c 2m 2w

THE QUICK AND THE DEAD. c 5m 1w

FIGURATIVELY SPEAKING. c 3m 2w

Three plays in one volume.....*Duffield*, 1.50

ELLIS, Mrs. Havelock. LOVE IN DANGER

*THE SUBJECTION OF KEZIA. p 2m 1w

*THE PIXY. p 3m

*THE MOTHERS. p 1m 2w

Three plays in one volume.....*Houghton*, .75

ENANDER, Hilma L.

IN THE LIGHT OF THE STONE. p 3m 1w

THE MAN WHO DID NOT UNDERSTAND. p 1m 2w

ON THE TRAIL. p 4m 1w

Three plays in one volume.....*Badger*, 1.00

ERVINE, St. John. Four Irish Plays

*THE MAGNANIMOUS LOVER

*THE CRITICS

*MIXED MARRIAGE

*THE ORANGE MAN

Four plays in one volume.....*Macmillan*, 1.25

ESKIL, Ragna

IN THE TRENCHES OVER THERE. c 10m 6w

Dramatic, .25

ESMOND, H. V.

HER VOTE. c 1m 2w.....*French*, .25

ESTERBROOK, Anne L.

THE CHRISTENING ROBE. p 1m 3w.....*Baker*, .25

EURIPIDES

ALKESTIS. Nine characters.....*Baker*, .25

ELECTRA. Nine characters

THE FROGS. Twelve characters

IPHIGENIA IN TAURUS. Seven characters

Translated by Gilbert Murray*Allen*

EVANS, Florence Wilkinson. THE RIDE HOME

THE MARRIAGE OF GUINETH. p 7m 3w..*Houghton*, 1.50

EVREINOV, Nicholas

*THEATRE OF THE SOUL. f 5m 4w.....*Henderson*, .30

*A MERRY DEATH. c 5m

*THE BEAUTIFUL DESPOT. c 5m 3w 1j

Two plays; in *Bechofer*: Five Russian Plays.

EWEN, Taylor

THE COWARD. d 5m 2w.....*Fitzgerald*, .25

EWERS, Hanns Heinz

THE DEAD EYES. p 3m 3w....*International*, June, 1917

FAWCETT, M. R.

THE ALARM. p 2m.....*Baker*, .15

FAYDON, Nita

THE GREAT LOOK. c 2m 2w.....*French*, .25

FENN, Frederick

THE NELSON TOUCH. c 2m 2w.....*French*, .25

CONVICT ON THE HEARTH. c 6m 5w.....*French*, .25

FERGUSON, J. A.

*CAMPBELL OF KILMHOR. p 4m 2w.....*Phillips*, .35

FERRIER, Paul

*THE CODICIL. c 3m 1w.....*Poet Lore*, Summer, 1908

FERRIS, E., and STUART, A.

NICOLETE. p 2m 2w.....*French*, .25

FETHERSTONBAUGH, V.

HARRISON. p 4m 4w.....*Smart Set*, July, 1914

FEUILLET, Octave

*THE FAIRY. c 3m 1w.....*French*, .25

*THE VILLAGE. c 2m 2w.....*French*, .25

FIELD, Rachel L.

RISE UP, JENNIE SMITH. p 1m 3w.....*French*, .35

FILLMORE, J. E.

"WAR." p 2m 1w.....*Poet Lore*, Winter, 1914

FITZMAURICE, George

MAGIC GLASSES. p 3m 3w

THE PIEDISH. p 4m 2w 3j

THE DANDY DOLLS. p 4m 2w 3j

With two long plays in one volume.....*Little*, 1.25

FLANNER, Mary H.

THE CHRISTMAS BURGLAR. p 3m 1w.....*French*, .25

FLEXNER, Hortense

*VOICES. p 2w.....*Seven Arts*, Dec., 1916

FLORIAN, J. P.

THE TWINS OF BERGAMO. p 2m 2w..*Drama*, Aug., 1918

FLYING STAG PLAYS. Arens, 1917-19.....each, .35

*1. CRONYN, G. THE SANDBAR QUEEN. d 6m 1w

*2. OPPENHEIM, J. NIGHT. d 4m 1w

*3. DELL, F. THE ANGEL INTRUDES. c 3m 1w

*4. HELBURN, T. ENTER THE HERO. c 1m 3w

*5. MOELLER, P. TWO BLIND BEGGARS AND ONE LESS

BLIND. p 3m 1w

*6. O'BRIEN, S. BLIND. c 3m

- *7. DAVIES, M. C. THE SLAVE WITH TWO FACES. a 3m 4w
 *8. KEMP, H. THE PRODIGAL SON. c 3m 2w
- FOREST, Belford
 FAILURES. d 3w 1j.....*Smart Set, July, 1916*
 LOST SHEEP. p 2m 4w.....*Smart Set, Oct., 1916*
 HONORS EVEN. p 3m 1w.....*Smart Set, Dec., 1917*
- FRANCE, Anatole
 *THE MAN WHO MARRIED A DUMB WIFE. Two
 acts. c 14m 4w.....*Lane, .75*
 *CRAINQUEBILLE. Three scenes. p 12m 6w..*French, .25*
- FRANK, Florence Kiper
 *JAEI*Chicago, .25*
 *CINDERELLINE. p 1m 4w.....*Dramatic, .25*
 *THE GARDEN. p 3m 3w.....*Drama, Nov., 1918*
- FREDERICK, John T.
 *THE HUNTER. p 2m 1w.....*Stratford, Sept., 1917*
- FREILIGRATH-KROEKER, Kate
 ALICE IN WONDERLAND. Two acts. 21j..*Fitzgerald, .25*
- FREYBE, C. E.
 IN GARRISON. p 5m.....*Poet Lore, Vacation, 1915*
- FROOME, John Redhead
 *LISTENING. p 3w.....*Poet Lore, Vacation, 1917*
 MRS. MAINWARING'S MANAGEMENT. Two acts. c
French, .25
 BILLY AND THE DIRECTING FATES.. Two acts. p 3m
Dramatic, .25
- FRY, Horace B.
 LITTLE ITALY. d 2m 1w 1j.....*Dramatic, .25*
- FULDA, Ludwig
 *BY OURSELVES. c 3m 2w.....*Badger, 1.50*
- FURNISS, Grace L.
 A DAKOTA WIDOW. c 1m 2w.....*French, .25*
 PERHAPS. c 2m 1w.....*French, .25*
- GALBRAITH, Esther
 *THE BRINK OF SILENCE. p 4m
 In Mayorga's "Representative One Act Plays."
Little, 2.50
- GALE, R. B.
 THE NEW CRUSADE. c 12w.....*Baker, .25*
 THE CLINGING VINE. c 16w.....*Swartout, .25*
- GALLON, Tom, and LION, L. M.
 MAN WHO STOLE THE CASTLE. p 4m 2w....*French, .25*
- GALSWORTHY, John. THE LITTLE MAN, etc.
 *THE LITTLE MAN. s 5m 2w

*HALLMARKED. s 3m 3w

Two plays in one volume.....*Scribner*, 1.50

*THE LITTLE DREAM. An allegory in six scenes.

Scribner, .50

GARLAND, Robert

AT NIGHT, ALL CATS ARE GRAY. p 3m 1w

Smart Set, March, 1916

*THE DOUBLE MIRACLE. p 4m 1w..*Forum*, April, 1915

GERALD, Florence

FOR LOVE AND HONOR. d 2m 1w.....*Denison*, .15

GERSTENBERG, Alice

*OVERTONES. See "Washington Square Plays."

*BEYOND. p 1w

In Mayorga's "Representative One Act Plays."

Little, 2.50

GIACOSA, Giuseppe. THE STRONGER, etc.

*SACRED GROUND. c 3m 1w.....*Little*, 1.50

*THE WAGER. c 4m 1w.....*French*, .25

*THE RIGHTS OF THE SOUL. p 2m 2w

Stratford, Feb., 1918

GIBSON, Preston

S. O. S. p 8m 2w.....*French*, .25

DERELICTS. p 2w.....*French*, .25

SUICIDES. p 2m.....*French*, .25

THE SECRET WAY. p 3m.....*French*, .25

THE VACUUM. p 2m 1w.....*French*, .25

CUPID'S TRICKS. c 3m 2w.....*French*, .25

GIBSON, Wilfred Wilson

*WOMENKIND. d 2m 3w.....*Macmillan*, 1.00

The following volumes of Mr. Gibson's are replete with short, intensely dramatic sketches of English labor folk.

*DAILY BREAD*Macmillan*

*BORDERLANDS AND THOROUGHFARES*Macmillan*

*FIRES*Macmillan*

GILBERT, W. S.

SWEETHEARTS. Two acts. c 2m 2w.....*French*, .25

ROSENCRANTZ AND GUILDENSTERN. c 5m 3w..*French*, .25

COMEDY AND TRAGEDY. d 14m 2w.....*French*, .25

GLASPELL, Susan

*TRIFLES. d 3m 2w.....*Shay*, .35

*THE PEOPLE. s 10m 2w

*CLOSE THE BOOK. 3m 5w

Two plays in one volume.....*Shay*, .50

GLASPELL, Susan, and COOK, George Cram

*SUPPRESSED DESIRES. c 1m 2w.....*Shay*, .50

GLICK, Carl

OUTCLASSED. c 4m.....*Smart Set*, Sept., 1918

GLICK, C., and HIGHT, M.

THE POLICE MATRON. d 3m 2w.....*Baker*, .25

GOLDBERG, Isaac

*THE BETTER SON. p 2m 1w.....*Stratford*, Oct., 1918

GOODMAN, Kenneth Sawyer

*BACK OF THE YARDS. d 3m 2w.....*Stage*, .35

*DUST OF THE ROAD. d 4m 4w.....*Stage*, .35

*EPHRAIM AND THE WINGED BEAR c 4m 3w..*Stage*, .35

*GAME OF CHESS. d 4m.....*Stage*, .35

*BARBARA. p 2m 1w.....*Stage*, .35

DANCING DOLLS. p 4m 7w.....*Stage*, .35

*A MAN CAN ONLY DO HIS BEST. c 6m 2w..*Stage*, .35

GOODMAN, K. S., and STEVENS, T. W.

HOLBEIN IN BLACKFRIARS. c 6m 2w.....*Stage*, .35

RYLAND. c 5m 2w.....*Stage*, .35

REINALD AND THE RED WOLF. m.....*Stage*, .35

CAESAR'S GODS. m.....*Stage*, .35

*THE DAIMIO'S HEAD. m.....*Stage Guild*, .35

*THE MASQUE OF QUETZAL'S BOWL. m...*Stage Guild*, .35

*MASQUE OF MONTEZUMA. m.....*Stage Guild*, .35

GORDON, Leon. Three Plays

THE GENTLEMAN RANKER. p 9m 1w

AS A PAL. c 2m 2w

"LEAVE THE WOMAN OUT." p 3m

Three plays in one volume.....*Four Seas*, 1.50

GOULD, Felix. THE MARSH MAIDEN, etc.

*THE MARSH MAIDEN. p 2m 2w supers

*THE STRANGER. p 3m 2w

*IN THE MARSHES. p 1w

Three plays in one volume.....*Four Seas*, 1.00

DE GOURMONT, Remy

*THEODAT. p 7m 1w

*THE OLD KING. p 3m 3w

Two plays in one number.....*Drama*, May, 1916

GRAHAM, Bertha M. SPOILING THE BROTH, etc.

SPOILING THE BROTH. c 2m 2w

THE LAND OF THE FREE. p 2m 3w

OH, THE PRESS. c 1m 1w

THE ROSE WITH A THORN. c 2m 2w

- TAFFY'S WIFE. p 2m 1w
 Five plays in one volume.....*Chapman & Hall*,...60
 The above plays published separately...*French*, each, .25
- GROSSMITH, Weedon
 COMMISSION. c 3m 2w.....*French*, .25
- GRAY, Eunice T.
 WINNING OF FUJI. c 3 scenes 3m 3w..*Dramatic*, .25
- GREENE, Clay M.
 THE DISPENSATION. p 4m
 THE STAR OF BETHLEHEM. p 5m
 THROUGH CHRISTMAS BELLS. p 4m 1w
 AWAKENING OF BARBIZON. c 4m 1w
 Four plays in one volume.....*Doran*, 1.00
- GREGG, Marjorie
 CLOSE PRISONERS. c 2m 3w.....*A. U. P.*
- GREGORY, Lady
 *SPREADING THE NEWS. c 7m 3w
 *HYACINTH HALVEY. c 3m 3w
 *RISING OF THE MOON. c 4m
 *THE JACKDAW. c 4m 2w
 *THE WORKHOUSE WARD. c 2m 1w
 *THE TRAVELING MAN. p 1m 2w
 *THE GAOL GATE. p 1m 2w
 Seven plays in one volume.....*Luce*, 1.50
 *THE IMAGE. Three acts. p 5m 2w.....*Maunsel*, .75
 GRANIA. Three acts. p 4m 1w
 KINCORA. Three acts. p 8m 3w
 *DERVORGILLA. p 3m 3w
 Three plays in one volume.....*Putnam*, 1.50
 THE CANAVANS. Three acts. p 3m 2w
 THE WHITE COCKADE. Three acts. p 10m 2w
 *THE DELIVERERS. p 6m 3w
 Three plays in one volume.....*Putnam*, 1.50
 *THE BOGIE MAN. c 2m
 *THE FULL MOON. c 5m 3w
 *COATS. c 4m 1w
 *DAMER'S GOLD. c 4m 1w
 *MCDONOUGH'S WIFE. c 1m 2w
 Five plays in one volume.....*Putnam*, 1.50
- GREGORY, Lady, and YEATS, Wm. B.
 THE UNICORN FROM THE STARS.....*Macmillan*, 1.00
- GUILD, Thatcher H.
 THE HIGHER GOOD. d 7m.....*A. U. P.*
- GUIMERA, Angel
 *THE OLD QUEEN. p 7m 7w.....*Poet Lore*, 1.50

GYALUI, Wolfgang

*AFTER THE HONEYMOON. c 1m 1w.....*French*, .25
GYP

THE LITTLE BLUE GUINEA-HEN c 5m 4w
Poet Lore, Spring, 1919

HAGEDORN, Herman

MAKERS OF MADNESS. 5^{*} scenes d 14m supers
Macmillan, 1.00

HORSE THIEVES. c 4m 2w.....*Harvard*, .60

HEART OF YOUTH.....*Macmillan*

HALE, Louise Closser

THE OTHER WOMAN p 2w.....*Smart Set, June, 1911*

PASTE CUT PASTE p 3w.....*Smart Set, Jan., 1912*

HALMAN, Doris

*WILL 'O THE WISP. p 4w

In Mayorga's "Representative One Act Plays."

Little, 2.50

HALSEY, Forrest

THE EMPTY LAMP p 1m 1w 1j..*Smart Set, May, 1911*

HAMILTON, Cicely

JACK AND JILL AND A FRIEND. Two scenes c 3m 1w
French, .25

HAMILTON, C., and ST. JOHN, Christopher

*HOW THE VOTE WAS WON. c 2m 8w...*Dramatic*, .25

HAMILTON, Cosmo. Short plays for small stages

ST. MARTIN'S SUMMER. c 1m 2w

SOLDIER'S DAUGHTERS. c 3w

TOLLER'S WIFE. c 4m 1w

WHY CUPID CAME TO EARL'S COURT. c 3m 4w

Four plays in one volume.....*Skeffington*, .80

JERRY AND A SUNBEAM. c 1m 1w.....*French*, .25

AUBREY CLOSES THE DOOR. c 3m 1w.....*French*, .25

HANKIN, St. John

*THE CONSTANT LOVER. p 1m 1w Vol. III No. 2

Theatre Arts, .50

HARE, W. B.

ISOSCLES. p 2m 1w.....*Baker*, .25

HARVARD PLAYS. THE 47 WORKSHOP

*FIELD, R. L. THREE PILLS IN A BOTTLE. f 5m 3w

*OSBORNE, H. THE GOOD MEN DO. c 3m 5w

*PILLOT, E. TWO CROOKS AND A LADY. p 3m 3w

*PROSSER, W. FREE SPEECH. c 7m

Four plays in one volume.....*Brentano*, 1.00

THE HARVARD DRAMATIC CLUB

*HAWKRIDGE, W. THE FLORIST SHOP. c 3m 2w

- *BROCK, H. THE BANK ACCOUNT. p 1m 2w
 *SMITH, R. C. THE RESCUE. p 3w
 *ANDREWS, K. AMERICA PASSES BY. p 2m 2w
 Four plays in one volume.....*Brentano*, 1.00
 THE HARVARD DRAMATIC CLUB. 2nd Series
 *BRAY, L. W. HARBOR OF LOST SHIPS. p 3m 1w
 *BATES, E. W. GARAFELIA'S HUSBAND. p 4m 1w
 *BISHOP, F. SCALES AND THE SWORD. d 6m 1w
 *KINKEAD, C. THE FOUR FLUSHERS. c 4m 1w
 Four plays in one volume.....*Brentano*, 1.00
 HASLETT, H. H. DOLORES OF THE SIERRA, etc.
 DOLORES OF THE SIERRA. p 1m 1w
 THE SCOOP. p 2m 1w
 UNDERCURRENTS. p 4m 2w
 A MODERN MENAGE. c 3m 1w 1j
 THE INVENTOR. p 2m 1w
 WHEN LOVE IS BLIND. c 1m 1w
 Six plays in one volume.....*Elder*, 1.25
 HASTINGS, Basil McDonald
 TWICE ONE. p 2m 2w.....*Smart Set*, Jan., 1913
 HAUPTMANN, Gerhart
 *THE ASSUMPTION OF HANNELLE. Two parts. p
 7m 3w.....*Poet Lore*, Spring, 1909
 HAWKRIDGE, Winifred
 THE PRICE OF ORCHIDS. c 4m 2w..*Smart Set*, Oct., 1915
 HAY, Ian. See BEITH, Ian Hay
 HEAD, Cloyd
 *GROTESQUES*Poetry*, .15
 HECHT, Ben, and BODENHEIM, Maxwell
 *MRS. MARGARET CALHOUN. p 1m 6w.....*Shay*, .35
 HEIDENSTAM, Verner von. Translated by K. M. Knudsen
 *THE SOOTHSAYER. In prep.....*Four Seas*, 1.25
 *THE BIRTH OF GOD. In prep.....*Four Seas*, 1.25
 HENNIQUE, Leon
 DEATH OF THE DUC D'ENGHIEN. d Three scenes
 22m 2w.....*Poet Lore*, Autumn, 1909
 HENRY, R.
 NORAH. p 2m 1w.....*Dramatic*, .15
 HERTZ, H. Translated by T. Martin
 KING RENE'S DAUGHTER. d 6m 2w.....*Baker*, .15
 HERVIEU, Paul
 *MODESTY. c 1m 2w.....*French*, .25
 HENSLOWE, Leonard
 PERFIDIOUS MARRIAGE

A HERO FOR A HUSBAND

PEOPLE FROM THE PAST

Three plays in one volume.....*Stanley Paul* 2/

HELLEM, Valcos, and D'ESTOC

*SABOTAGE. d 2m 2w 1j.....*Dramatist*

HENRY, R. E.

NORAH. c 2m 2w.....*Dramatic*, .15

HICKS, Seymour

NEW SUB. c 8m 1w.....*French*, .25

HILBERT, Jaroslav

*WHOM THE GODS DESTROY. d 12m 1w

Poet Lore, Vacation, 1916

HOFFMAN, Pheobe

MARTHA'S MOURNING. p 3w.....*Drama, Feb.*, 1918

VON HOFFMANSTHALL, Hugo

*DEATH AND THE FOOL. d 4m 3w.....*Four Seas*, 1.00*MADONNA DIANORA.....*Four Seas*, 1.00*THE DEATH OF TITIAN. In prep.....*Four Seas*, .75

HOGG, C. W.

MIRROR OF TIME. c 1m 1w.....*French*, .25

HOLLEY, Horace. Read aloud plays

Nine short plays.....*Kennerley*, 1916, 1.25ELLEN. p 2w.....*Stratford, March*, 1917

HOLT, Florence Taber

THEY THE CRUCIFIED. p 7m 2w

COMRADES. p 7m 2w

Two plays in one volume.....*Houghton*, 1.00

HOME, Ina

A DREAM ON CHRISTMAS EVE. 10j.....*French*, .25

HOPKINS, Arthur

MOONSHINE. p 2m Vol. III. No. 1..*Theatre Arts*, .50

HOUGHTON, Stanley. Five one act plays

*THE DEAR DEPARTED. c 3m 3w

*FANCY FREE. c 2m 2w

*MASTER OF THE HOUSE. p 4m 2w

PHIPPS. c 2m 1w

*THE FIFTH COMMANDMENT. p 2m 2w

Five plays in one volume.....*French*, .75*THE DEAR DEPARTED. c 3m 3w.....*French*, .25*FANCY FREE. c 2m 2w.....*French*, .25

HOUSMAN, Lawrence

AS GOOD AS GOLD. p 7m.....*French*, .25BIRD IN HAND. c.....*French*, .25A LIKELY STORY. c.....*French*, .25LORD OF THE HARVEST. p 6m 1w.....*French*, .25

JAKOBI, Paula

*THE CHINESE LILY. p 8w.....*Forum, Nov. 1915*

JAMACOIS, Eduardo. In "Contemporary Spanish Dramatists

*THE PASSING OF THE MAGI. p 7m 5w.... *Badger, 2.50*

JAPANESE PLAYS

See STOPES, MARIE C.

IZUMO, TAKEDA

POUND, EZRA, and FENOLLOSA, ERNEST

NOGUCHI, YONE, TEN NOH DRAMAS

JENKS, Tudor

DINNER AT SEVEN SHARP. c 5m 3w.....*Baker, .25*

JENNINGS, E. M.

MRS. OAKLEY'S TELEPHONE. c 4w.....*French, .25*

DINNER AT THE CLUB. c 9w.....*French, .25*

PRINZESSEN VON BARNHOF. c 8w.....*French, .25*

TOM'S FIANCEE. Two acts. c 5w.....*French, .25*

JENNINGS, Gertrude

THE REST CURE. c 1m 4w

BETWEEN THE SOUP AND THE SAVOURY. c 3w

THE PROS AND CONS. c 1m 3w

ACID DROPS. p 1m 6w

Four plays in one volume.....*Sidgwick, 2/*

BETWEEN THE SOUP AND THE SAVOURY. c 3w..*French, .25*

JEROME, Jerome K.

SUNSET. c 3m 4w.....*Dramatic, .15*

BARBARA. d 2m 2w.....*French, .25*

FENNEL. d. 3m 1w.....*French, .25*

JEX, John. Passion playlets

*VIOLET SOULS. s 3m 2w

THE NEST. p 2m 3w

MR. WILLOUGHBY CALLS. p 3m 1w

THE UNNECESSARY ATOM. p 3m 1w

Four plays in one volume.....*Cornhill*

JOHNS, Orrick

SHADOW. p 3w.....*Others, .20*

JOHNSON, Martyn

MR. AND MRS. P. ROE. c 1m 3w.....*Chicago, ms.*

JONES, Henry Arthur. THE THEATRE OF IDEAS, etc.

THE GOAL. 4m 2w

HER TONGUE. 3m 2w

GRACE MARY. 6m 2w

Three plays in one volume.....*Doran, 1.25*

CLERICAL ERROR. c 3m 1w.....*French, .25*

SWEET WILL. p 1m 4w.....*French, .15*

- DEACON. Two acts. c 2m 2w.....*French*, .15
 HARMONY. d 3m 1w.....*French*, .25
 BED OF ROSES. c 4m 2w.....*French*, .25
 ELOPEMENT. Two acts. c 4m 3w.....*French*, .25
 HEARTS OF OAK. Two acts. c 5m 2w.....*French*, .25
- KALLEN, Horace M.
 *THE BOOK OF JOB. d.....*Moffatt Yard*, 1918
- KAUFMAN, S. Jay
 *KISS ES. c 2m 4w.....*Smart Set*, Nov., 1915
- KAVANAUGH, Katherine
 THE DAUGHTERS OF MEN. p 3m 2w.....*Dramatic*, .25
 MY MEXICAN ROSE. p 2m 2w.....*Dramatic*, .25
 GIRL AND THE OUTLAW. p 2m 1w.....*Dramatic*, .25
 PROFESSOR OF LOVE. c 3m 3w.....*Dramatic*, .25
 HOUSE ACROSS THE WAY. p 1m 1w.....*Dramatic*, .15
- KEMP, Harry
 *THE PRODIGAL SON. c 3m 2w.....*Arens*, .35
- KEMPER, S.
 *MOTH BALLS. p 3w.....*Baker*, .25
- KENNEDY, Charles Rann
 *THE TERRIBLE MEEK. p.....*Harper*, 1.00
 *THE NECESSARY EVIL. p.....*Harper*, 1.00
- KEYES, N. W.
 RED-CAP. Two acts. p 5m 1ow.....*Baker*, .25
- KILMER, Joyce
 SOME MISCHIEF STILL. c 4m 1w..*Smart Set*, Aug., 1914
- KING, Pendleton
 *COCAINE. p 1m 1w.....*Shay*, .35
- KINGSBURY, Sara
 THE CHRISTMAS GUEST. p 1m 3w 1j..*Drama*, Nov., 1918
- KINGSLEY, Ellis
 THE OTHER WOMAN. d 2w.....*Baker*, .15
- KLAUBER, Adolph
 THE GREEN-EYED MONSTER. c 3m 1w
Smart Set, Jan., 1914
- KNOBLAUCH, Edward
 A WAR COMMITTEE. p
 LITTLE SILVER RING. p
 Two plays in one volume.....*French*
- KNOWLTON, A. R.
 WHY, JESSICA! c 1m 9w.....*Baker*, .25
- KNOX, F. C.
 THE MATRIMONIAL FOG. d 3m 1w.....*Baker*, .25

KRAFT, Irma

THE POWER OF PURIN and other plays.

Jewish Publication Society, 1915

KREYMBORG, Alfred

*SIX PLAYS FOR POEM-MIMES.....*Others, 1.25*

*LIMA BEANS. c 2m 1w.....*Shay, .50*

LABICHE

*GRAMMAR. c 4m 1w.....*French, .25*

*THE TWO COWARDS. c 3m 2w.....*French, .25*

LAIDLAW, A. H.

CAPTAIN WALRUS. p 1m 2w.....*French, .25*

LANGER, Lawrence

*ANOTHER WAY OUT. c 2m 2w.....*Shay, .35*

THE BROKEN IMAGE. d 7m.....*Arens, .35*

PATENT APPLIED FOR. c 3m 3w.....*Arens, .35*

*WEDDED. p.....*Little Review, No. 8*

LAVEDAN, Henri. Five little plays

ALONG THE QUAYS. p 2m

FOR EVER AND EVER. p 1m 1w

WHERE SHALL WE GO. p 1m 6w

THE AFTERNOON WALK. p 1m 4j

NOT AT HOME. p 2m 3w

Five plays in one number.....*Poet Lore, 1.50*

TWO HUSBANDS. p 2m.....*Poet Lore, Summer, 1908*

SUNDAY ON SUNDAY GOES BY. p 3m.....*Poet Lore, 1.50*

LAWREN, Joseph

COURAGE. p 5m.....*Boston, Everett*

SANCTUARY. p 5m 1w.....*Boston, Everett*

THE VOICE. p 4m 2w.....*Boston, Everett*

LAWS, Anna C.

A TWICE TOLD TALE. p 1m 3w.....*Drama, Aug., 1918*

LEACOCK, Stephen, and HASTINGS, Basil

"Q." Farce.....*French, .25*

LEE, Charles

MR. SAMPSON. c 1m 2w.....*Dent, .20*

LEE, M. E.

*THE BLACK DEATH, or Ta un. A Persian Tragedy.

2m 2w.....*Poet Lore, Winter, 1917*

LEFUSE, M.

AT THE "GOLDEN GOOSE." d 2m 2w.....*French, .25*

LEHMAN, Adolph

THE TONGMAN. p 5m 1w....*Little Theatre, July, 1917*

LELAND, Robert DE CAMP

PURPLE YOUTH. p 2m 1w.....*Four Seas, 1.00*

BARBARIANS. p 6m.....*Poetry-Drama, .50*

LENNOX, Cosmo

THE IMPERTINENCE OF THE CREATURE. c 1m 1w
French, .25

LENT, Evangeline M.

LOVE IN IDLENESS. c 1m 3w.....*French*, .25

LESAGE

*CRISPIN, HIS MASTER'S RIVAL. c 4m 3w...*French*, .25

LESLIE, Noel. Three plays

FOR KING AND COUNTRY. In prep.

WASTE

THE WAR FLY

Three plays in one volume.....*Four Seas*, 1.25

LEVICK, Milnes

WINGS IN THE MESH. p 3w.....*Smart Set*, July, 1919

LEVINGER, E. E.

THE BURDEN. p 3m 1w.....*Baker*, .25

LEWISOHN, Ludwig

THE LIE. p 2m 2w.....*Smart Set*, Dec., 1913

LINCOLN, Florence

A PIECE OF IVORY. p 3m 2w.....*Harvard*, April, 1911

LION, Leon M.

THE TOUCH OF A CHILD. p.....*French*, .25

LION, L. M., and HALL, W. S.

THE MOBSWOMAN. d 2m 2w.....*French*, .25

LITTLE THEATRE CLASSICS. Edited by SAMUEL A.

ELIOT, JR.

*EURIPIDES: POLYXENA

*A CHRISTMAS MIRACLE PLAY

*MARLOWE: DOCTOR FAUSTUS

*BEAUMONT and FLETCHER: RICARDO and VIOLA

*SHERIDAN: THE SCHEMING LIEUTENANT

Five plays in one volume.....*Little*, 1.50

LITTLE THEATRE CLASSICS. Second Series

*ABRAHAM and ISAAC

*MIDDLETON: THE LOATHED LOVER

*MOLIERE: SGANARELLE

*PICHEL, I. PIERRE PATHELIN

Four plays in one volume.....*Little*, 1.50

LONDON, Jack. TURTLES OF TASMAN

THE FIRST POET. p.....*Macmillan*, 1.25

*LOVE IN A FRENCH KITCHEN. A Mediæval Farce.

c 1m 2w.....*Poet Lore*, 1.50

LOVING, Pierre, and SHAY, Frank

*CONTEMPORARY ONE ACT PLAYS. Fifty short plays
for the Little Theatre. In one volume. In prep.
Stewart, 5.00

LUTHER, Lester

LAW. 10 voices.....Forum, June, 1915

M. J. W.

A BROWN PAPER PARCEL. c 2w.....French, .25

MACINTIRE, E., and CLEMENTS, C. C.

THE IVORY TOWER. p 3m 1w....Poet Lore, Spring, 1919

MACDONALD, Zellah

*MARKHEIM. d 2m 1w

In "Morningside Plays."Shay, .75

MACKAYE, Constance D'Arcy

THE FOREST PRINCESS AND OTHER MASQUES.....Holt, 1.35

THE BEAU OF BATH AND OTHER ONE ACT PLAYS..Holt, 1.50

PLAYS OF THE PIONEERS.....Harper, 1.25

THE SILVER THREAD AND OTHER FOLK PLAYS.....Holt, 1.10

MACKAYE, Percy. YANKEE FANTASIES

CHUCK. 1m 3j

GETTYSBURG 1m 1j

*THE ANTICK. 2m 3w

THE CAT BOAT. 1m 2w 1j

SAM AVERAGE. 4m

Five plays in one volume.....Duffield, 1.25

McKINNEL, Norman

THE BISHOP'S CANDLESTICKS. p 3m 2w.....French, .25

MACMILLAN, Mary. Short plays

THE SHADOWED STAR. p 3m 5w

THE RING. c 7m 3w

THE ROSE. p 1m 2w

LUCK? p 6m 7w

ENTR'ACTE. p 1m 2w

A WOMAN'S A WOMAN FOR A' THAT. c 2m 3w

FAN AND TWO CANDLESTICKS. p 2m 1w

A MODERN MASQUE. p 3m 1w

THE FUTURISTS. p 8w

THE GATE OF WISHES. p 1m 1w 1j

Ten plays in one volume.....Stewart, 1.50

More Short Plays

HIS SECOND GIRL. p 3m 3w

AT THE CHURCH DOOR. p 2m 2w

HONEY. c 2m 3w 1j

THE DRESS REHEARSAL OF HAMLET. c 10w

THE PIONEERS. p 10m 3w 5j

- IN MENDELESIA, I. p 5w
 IN MENDELESIA, II. p 5w
 THE DRYAD. p 1m 2w
 Eight plays in one volume.....*Stewart*, 1.50
 THE GATE OF WISHES. p 1m 1w 1j....*Poet Lore*, 1.50
- MAETERLINCK, Maurice
 *THE INTRUDER. p 3m 5w.....*Phillips*, .25
 *INTERIOR. p 4m 5w 1j supers.....*Phillips*, .25
 *DEATH OF TINTAGILES. d 1j 6w.....*Phillips*, .25
 *HAPPINESS*Phillips*, .25
 *SEVEN PRINCESSES. p 3m 8w.....*Phillips*, .25
 *ALLADINE AND PALOMIDES. 2m 7w.....*Phillips*, .25
 THE MIRACLE OF ST. ANTHONY
 A MIRACLE OF ST. ANTHONY AND OTHER PLAYS
 A MIRACLE OF ST. ANTONY. 15 Characters
 PELLEAS AND MELISANDE. Five acts
 DEATH OF TINTAGILES. 7 Characters
 ALLADINE AND PALOMIDES. Five acts
 INTERIOR. 10 Characters
 THE INTRUDER. 7 Characters
 Six plays in one volume.....*Boni & Liveright*, .75
- MALLESON, Miles
 *BLACK 'ELL. d 3m 4w.....*Shay*, .35
 *PADDY POOLS. f 19j.....*Henderson*, .30
 *LITTLE WHITE THOUGHT. f 9w.....*Henderson*, .30
 "D" COMPANY. p 6m.....*Henderson*, .50
 *YOUTH. Three acts. p 9m 2w.....*Henderson*, .50
- MANNERS, J. Hartley. HAPPINESS AND OTHER PLAYS
 HAPPINESS. p 2m 2w
 JUST AS WELL. c 1m 3w
 DAY OF DUPES. c 5m 1w
 Three plays in one volume.....*Dodd*, 1.00
 QUEEN'S MESSENGER. d 1m 1w.....*French*, .25
 THE WOMAN INTERVENES. p 3m 1w.....*French*, .25
 JUST AS WELL. c 1m 1w.....*French*, .25
 AS ONCE IN MAY. c 3m 2w.....*French*, .25
 MINISTERS OF GRACE. p 3m 2w....*Smart Set*, Sept., 1914
- MAPES, Victor
 A FLOWER OF THE YEDDO. c 1m 3w.....*French*, .25
- MARBLE, T. L.
 GIUSEPPINA. p 3m 2w.....*Dramatic*, .15
- MARIVAUX
 *THE LEGACY. c 4m 2w.....*French*, .25

MARKS, Jeanette. Three Welsh Plays

THE MERRY CUCKOO. p 3m 2w

WELSH HONEYMOON. p 3m 2w

THE DEACON'S HAT. c 3m 3w

Three plays in one volume.....*Little*, 1.00

THE HAPPY THOUGHT. p 4m 5w

International, July, 1912

MARTIN, John Joseph

THE WIFE OF USHER'S WELL. d 3m 3w

Poet Lore, Spring, 1919

MASEFIELD, John

*THE LOCKED CHEST. p 3m 1w

*SWEEPS OF NINETY-EIGHT. p 5m 1w

Two plays in one volume.....*Macmillan*, 1.25

*THE CAMPDEN WONDER. p 4m 2w

*MRS. HARRISON. p 3m 1w

In "The Tragedy of Nan," etc.....*Macmillan*, 1.25

*PHILLIP THE KING. p 7m 1w.....*Macmillan*, 1.25

*GOOD FRIDAY. p.....*Macmillan*, 1.50

MASSEY, Edward

PLOTS AND PLAYWRIGHTS. c Nine scenes 11m 6w

Little, 1.00

MATHER, C. C.

DISPATCHES FOR WASHINGTON. p 3m 5w....*Baker*, .15

DOUBLE-CROSSED. c 3m 3w.....*Baker*, .15

MATUO. See IZUMO, Takeda

MATTHEWS, Brander

THE DECISION OF THE COURT. c 2m 2w...*Harpers*, .50

MAUREY, Max

*ROSALIE. c 1m 2w.....*French*, .25

MCCONNELL, G. K.

THE BONE OF CONTENTION. d 3m 8w.....*Baker*, .25

MCCOURT, Edna W.

JILL'S WAY. p 3m 2w.....*Seven Arts*, Feb., 1917

THE TRUTH. p 2m 4w.....*Seven Arts*, Mar., 1917

MCEVOY, Charles

HIS HELPMATE

DAVID BALLARD

GENTLEMEN OF THE ROAD

LUCIFER

WHEN THE DEVIL WAS ILL*Bullen*

McFADDEN, Elizabeth A.

*WHY THE CHIMES RANG. p 1m 1w 2j....*French*, .25

MEGRUE, Roi Cooper

DOUBLE CROSS. p 3m.....*Smart Set*, Aug., 1911

MEILHAC and HALEVY

*PANURGE'S SHEEP. c 1m 2w.....*French*, .25

*INDIAN SUMMER. c 2m 2w.....*French*, .25

MICHELSON, Miriam

BYGONES. p 2m 1w.....*Smart Set*, March, 1917

MIDDLETON, George. EMBERS, etc.

*EMBERS. d 2m 1w

THE FAILURES. d 1m 1w

THE GARGOYLE. p 2m

IN HIS HOUSE. p 2m 1w

*THE MAN MASTERFUL. d 2w

*MADONNA. d 3m 1w

Six plays in one volume.....*Holt*, 1.35

CRIMINALS. d 2m 2w.....*Huebsch*, .50

TRADITION, etc.

*TRADITION. d 1m 2w

*ON BAIL. d 2m 1w

*MOTHERS. d 1m 2w

*WAITING. d 1m 1w 1j

*THEIR WIFE. d 2m 1w

*THE CHEAT OF PITY. d 2m 1w

Six plays in one volume.....*Holt*, 1.35

POSSESSION, etc.

POSSESSION. d 2m 3w

*THE GROOVE. d 2w

THE BLACK TIE. d 1m 2w 1j

*A GOOD WOMAN. d 1m 1w

CIRCLES. d 1m 2w

THE UNBORN. d 1m 2w

Six plays in one volume.....*Holt*, 1.35

BACK OF THE BALLOT. c 4m 1w.....*French*, .25

*Are published separately by Samuel French. Each .25

AMONG THE LIONS. s 5m 3w.....*Smart Set*, Feb., 1917

THE REASON. p 2m 2w.....*Smart Set*, Sept., 1917

DEMILLE, William C.

IN 1999. c 1m 2w.....*French*, .25

*FOOD. c 2m 1w.....*French*, .25

POOR OLD JIM. p 2m 1w.....*French*, .25

DECEIVERS. p.....*French*, .25

MILTON, John. Adapted by L. Chater

COMUS. m Nine characters.....*Baker*, .25

MOLIERE

*DOCTOR IN SPITE OF HIMSELF c 6m 3w....*French*, .25

*THE SICILIAN. Two scenes. c 4m 3w....*French*, .25

- *THE AFFECTED YOUNG LADIES. s 6m 3w...*French*, .25
 *SGANARELLE. See Eliot: Little Theatre Classics
 *GREGORY, LADY. The Kiltartan Moliere
 DOCTOR IN SPIKE OF HIMSELF. 6m 3w
 THE MISER
 THE ROGUERIES OF SCAPIN
 The plays in one volume.....*Putnam*, 1.75
 MOELLER, Philip. FIVE SOMEWHAT HISTORICAL PLAYS
 *HELENA'S HUSBAND. c 3m 2w
 *THE LITTLE SUPPER. c 3m 1w
 *SISTERS OF SUSANNAH. c 5m 1w
 *ROADHOUSE IN ARDEN. c 4m 2w
 *POKEY. c 6m 3w
 Five plays in one volume.....*Knopf*, 1.50
 *TWO BLIND BEGGARS AND ONE LESS BLIND. p 3m 1w
Arens, .35
 MONTAGUE, Harold
 PROPOSING BY PROXY. c 1m 1w.....*French*, .25
 MONTOMASA
 SUMIDA GAWA. d 2m 1w 1j.....*Stratford, Jan.*, 1918
 MORGAN, Charles D.
 SEARCH ME! c 1m 2w.....*Smart Set, Jan.*, 1915
 MORNINGSIDE PLAYS, The
 *DEPUE, ELVA. HATTIE. d 2m 3w
 *BRIGGS, CAROLINE. ONE A DAY. c 5m
 *MACDONALD, Z. MARKHEIM. d 2m 1w
 *REIZENSTEIN, E. L. HOME OF THE FREE. c 2m 2w
 Four plays in one volume.....*Frank Shay*, 1.00
 MORRISON, Arthur
 THAT BRUTE SIMMONS. c 2m 1w.....*French*, .25
 MOSHER, John Chapin
 SAUCE FOR THE EMPEROR. c 5m 4w.....*Shay*, .35
 MOTHER, Charles C.
 DISPATCHES FOR WASHINGTON. p 4m 5w.....*Baker*, .15
 MOTHER GOOSE, A DREAM OF
 By J. C. MARCHANT, S. J. MAYHEW, H. WILBUR and
 others. Containing A Dream of Mother Goose; Scenes
 from Mother Goose; A Mother Goose Party; Two
 Mother Goose Operettas.....*Baker*, .25
 MOYLE, Gilbert
 THE TRAGEDY*Four Seas*, .75
 MUGGERIDGE, Marie
 THE REST CURE. p 1m 1w.....*French*, .25
 MURRAY, T. C.
 *BIRTHRIGHT. Two acts. d 4m 1w....*Maunsel, Dublin*

MUSKERRY, William

AN IMAGINARY AUNT. c 4w.....*French*, .25

DEMUSSET, Alfred. BARBERINE AND OTHER COMEDIES

BARBERINE. Three acts. 5m 2w

FANTASIO. Two acts. 8m 2w

NO TRIFLING WITH LOVE. Three acts. 4m 3w

*A DOOR MUST BE OPEN OR SHUT. 2m

*A CAPRICE. 1m 2w

*ONE CANNOT THINK OF EVERYTHING. 3m 2w

Six plays in one volume.....*Sergel*, 1.24

DEMUSSET, A., and AUGIER, E.

*THE GREEN COAT. c 3m 1w.....*French*, .25NAPOLEON AND THE SENTRY. p 3m 1w...*Dramatic*, .25

NARODNY, Ivan

FORTUNE FAVORS FOOLS. c 4m 3w

Poet Lore, Autumn, 1912

NATHAN, George Jean

*THE ETERNAL MYSTERY. p 2m 1w. 1j

Smart Set, April, 1913

NATHAN, Robert G.

THE COWARD. p 1m 2w.....*Harvard, March, 1914*ATOMS. p 2m 1w.....*Harvard, Nov., 1913*

NEIHARDT, John G.

EIGHT HUNDRED RUBLES. p 1m 2w...*Forum, Mar., 1915*

NEVITT, Mary Ross

THE ROSTOF PEARLS. p 7w.....*French*, .25

NEWTON, H. L.

OUTWITTED. p 1m 1w.....*Baker*, .25HER SECOND TIME ON EARTH. c 1m 1w...*Baker*, .15

NIRDLINGER, C. F. Four short plays

LOOK AFTER LOUISE. d 3m 1w

BIG KATE. d 4m 1w

THE REAL PEOPLE. d 2m 1w

AREN'T THEY WONDERS. d 2m 2w

Four plays in one volume.....*Kennerley*WASHINGTON'S FIRST DEFEAT. c 1m 2w.....*French*, .25

NOGUCHI, Yone

*THE DEMON'S SHELL. p 2m....*Poet Lore, Autumn, 1906**TEN JAPANESE NOH PLAYS. In prep.....*Four Seas*, 1.50

NORMAND, Jacques

A DROP OF WATER. c 2m 1w.....*Dramatic*, .15

NORTON, Harold F.

THE WOMAN. p 1m 2w.....*Sheffield, June, 1914*

O'BRIEN, Edward J.

AT THE FLOWING OF THE TIDE. p 1m 1w

Forum, Sept., 1914

O'BRIEN, Seumas. DUTY AND OTHER IRISH COMEDIES

*DUTY. c 5m 1w

*JURISPRUDENCE. c 9m 1w

*MAGNANIMITY. c 5m

*MATCHMAKERS. c 3m 3w

*RETRIBUTION. c 3m 1w

Five plays in one volume.....*Little, 1.25*

OFFICER, Katherine

ALL SOULS EVE. p 3m 4w.....*International, Jan., 1913*

OLIVER, Mary Scott. SIX ONE ACT PLAYS

THE HAND OF THE PROPHET. p 5m 2w

CHILDREN OF GRANADA. p 6m 4w

THE TURTLE DOVE. p 5m 1w

THIS YOUTH—GENTLEMEN! f 2m

THE STRIKER. p 2m 3w

MURDERING SELINA. c 5m 2w

Six plays in one volume.....*Badger, 1.25*

O'NEILL, Eugene. THIRST AND OTHER ONE ACT PLAYS

THIRST. p 2m 1w

THE WEB. p 5m 1w

WARNINGS. p 5m 4w

FOG. p 3m 1w

*RECKLESSNESS. p 3m 2w

Five plays in one volume.....*Badger, 1.00*

*BOUND EAST FOR CARDIFF. d 11m.....*Shay, .75*

*BEFORE BREAKFAST. d 1w.....*Shay, .35*

THE MOON OF THE CARIBBEES

MOON OF THE CARIBBEES. p 17m 4w

*BOUND EAST FOR CARDIFF. p 11m

*THE LONG VOYAGE HOME. p 8m 3w

*IN THE ZONE. p 9m

*ILE. p 5m 1w

WHERE THE CROSS IS MADE. p 6m 1w

*THE ROPE. p 3m 2w

Seven plays in one volume.....*Boni & Liveright, 1.35*

OPPENHEIM, James

THE PIONEERS. Two scenes. d 5m 2w.....*Huebsch*

*NIGHT. p 4m 1w.....*Arens, .35*

ORNO, Don

THE SOCK. p 2m 3w.....*Three Pamphleteers, .25*

O'SHEA, Monica Barrie

*THE RUSHLIGHT. p.....*Drama, 1917*

OWEN, Harold

A LITTLE FOWL PLAY. c 3m 2w.....*French*, .25

PAIN, Mrs. Barry. NINE OF DIAMONDS AND OTHER PLAYS

THE NINE OF DIAMONDS

HER LADSHIP'S JEWELS. c 1m 2w

MRS. MARLOWE'S CASE. c 2m 1w

Three plays in one volume.....*London, Chapman*, .60

SHORT PLAYS FOR AMATEURS

THE HAT. c 3w

A LESSON IN PEARLS. c 1m 2w

THIRTEEN. c 1m 2w

TRUST. c 1m 1w

A VICIOUS CIRCLE. c 1m 1w

Five plays in one volume.....*London, Pinker*, .60

MORE SHORT PLAYS

THE LADY TYPIST. c 1m 4w

A QUICK CHANGE. Two scenes. c 2m 2w

THE REASON WHY. c 1m 1w

'WARE WIRE. c 3m 2w

Four plays in one volume.....*Chapman*, .60

PALMER, John

OVER THE HILLS. c 2m 2w.....*Smart Set, June, 1915*

PARAMORE, E. E.

ACROSS THE MARSH. p 2m*Sheffield, April, 1917*

PARKER, Louis N. See also JACOBS, W. W.

MAN IN THE STREET. p 2m 1w.....*French*, .25

PARKHURST, Winthrop

IT NEVER HAPPENS. c 2m 1w.....*Smart Set, Dec., 1918*

IMPORTANCE OF BEING EARLY. c 2m 2w

Smart Set, Nov., 1916

MORRACA. p 7m 1w.....*Drama, Nov., 1918*

THE BEGGAR AND THE KING. p 3m.....*Drama, Feb., 1919*

GETTING UNMARRIED. p 1m 1w..*Smart Set, April, 1918*

PASTON, George

FEED THE BRUTE. p 1m 2w.....*French*, .25

STUFFING. c 2m 2w.....*French*, .25

TILDA'S NEW HAT. c 1m 3w.....*French*, .25

PARENT'S PROGRESS. c 3m 3w.....*French*, .25

PATRICK, A.

JIMMY. p 2m.....*French*, .25

PAULL, H. M.

HAL, THE HIGHWAYMAN. p 4m 2w.....*French*, .25

PEABODY, Josephine Preston

FORTUNE AND MEN'S EYES. p 8m 2w i....*French*, .25

THE WINGS. p 3m 1w.....*French*, .25

- PEARCE, Walter
 1588. c 4m 1w.....*French*, .25
- PEMBERTON, Max
 PRIMA DONNA. c 3m 2w.....*French*, .25
 LIGHTS OUT. c 3m 3w.....*French*, .25
- PFEIFFER, Edward H.
 THE LAMP. p 1m 2w.....*International*, April, 1913
- PHELPS, P., and SHORT, M.
 SAINT CECILIA. p 1m 7w.....*French*, .25
- PHILLPOTTS, Eden. CURTAIN RAISERS
 THE POINT OF VIEW. c 2m 1w
 HIATUS. c 4m 2w
 THE CARRIER PIGEON. d 2m 1w
 Three plays in one volume.....*Brentano*, .60
 PAIR OF KNICKERBOCKERS. c 1m 1w.....*French*, .25
 BREEZY MORNING. c 1m 1w.....*French*, .25
- PHILLPOTTS, Eden, and GROVES, Charles
 THEIR GOLDEN WEDDING. c 2m 1w.....*French*, .25
- PIAGGIO, E. E.
 AT THE PLAY. p.....*London*, Williams, 6d
- PICHEL, Irving
 *TOM, TOM, THE PIPER'S SON. p 3m..*Harvard*, Dec., 1913
- PILLOT, E.
 *HUNGER. f 4m 1w.....*Stratford*, June, 1918
 *THE GAZING GLOBE. p 2m 1w...*Stratford*, Nov., 1918
- PINERO, Sir Arthur Wing
 PLAYGOERS. c 2m 6w.....*French*, .25
 THE WIDOW OF WASDALE HEAD. d..*Smart Set*, May, 1914
 HESTER'S MYSTERY. c 3m 2w.....*French*, .25
 MONEY SPINNER. Two acts. d 5m 3w.....*French*, .25
- PINSKI, David
 See Six Plays for the Yiddish Theatre
 *A DOLLAR. c 5m 3w.....*Stratford*, June, 1917
 MICHEAL. p 4m.....*Stratford*, April, 1918
- PORTMANTEAU PLAYS. See WALKER, Stuart
- PORTO-RICHE, G. In Clark: Four Plays, etc.
 *FRANCOISE'S LUCK. c 3m 2w
- PLAUTIUS
 *THE TWINS. c 7m 2w.....*French*, .25
- PICARD, L. B.
 THE REBOUND. c 5m 2w.....*French*, .25
- POUND, Ezra, and FENOLLOSA, Ernest
 "NOH," or Accomplishment. A Study of the Classical
 Stage of Japan. Contains
 KAYOI KOMACHI. 3m i

SUMA GENJI. 3m
KUMASAKA. Two acts. 3m i
SHOJO. 2m supers
TAMURA. 3m i
and othersKnopf, 2.75

PRESBERRY, Eugene
COURTSHIP OF MILES STANDISH. p 2m 2w...French, .25

PRICE, Graham
*THE CAPTURE OF WALLACE. p 4m 1w.....Phillips, .35
*THE SONG OF THE SEAL. p 2m 2w.....Phillips, .35
*THE ABSOLUTION OF BRUCE. p 10m.....Phillips, .35
*MARRIAGES ARE MADE IN HEAVEN.....Phillips, .35

PROVINCETOWN PLAYS, The
*O'NEILL, E. BOUND EAST FOR CARDIFF. d 11m
*BRYANT, L. THE GAME. p 2m 2w
*DELL, F. KING ARTHUR'S SOCKS. c 1m 2w
Three plays in one volume.....Shay, .75
*COOK and GLASPELL. SUPPRESSED DESIRES. c 1m 2w
Shay, .50
*O'NEILL, E. BEFORE BREAKFAST. d 1w.....Shay, .35
*MOSHER, J. C. SAUCE FOR THE EMPEROR. c 6m 3w
Shay, .35
*KING, P. COCAINE. d 1m 1w.....Shay, .35
*GLASPELL, S. THE PEOPLE. p 10m 2w
CLOSE THE BOOK. c 3m 5w
Two plays in one volume.....Shay, .50
*OPPENHEIM, J. NIGHT. d 4m 1w.....Arens, .35
*DELL, F. THE ANGEL INTRUDES. c 3m 1w..Arens, .35
DAVIES, M. C. SLAVE WITH TWO FACES. a 3m 4w
Arens, .35

PRYCE, Richard
THE VISIT. p 2m 3w.....French, .25

PRYCE, R., and MORRISON, A.
DUMB-CAKE. p 1m 2w.....French, .25

PRYCE, R., and DRURY, W. P.
THE PRIVY COUNCIL. c 3m 4w.....French, .25

PRYDZ, Alvilde
HE IS COMING. p 1m 5w.....Poet Lore, Summer, 1914

PUTNAM, Nina Wilcox
*ORTHODOXY. p.....Kennerley, .60

QUINTERO, Serafino, and JOAQUIN, Alvarez
*A BRIGHT MORNING. c 2m 2w..Poet Lore, Winter, 1916
*BY THEIR WORDS YE SHALL KNOW THEM c 2m 1w
Drama, Feb., 1917

RANCK, Edwin C.

*THE YELLOW BOOTS. p 2m 1w...*Stratford, May, 1919*

RANDALL, William R.

THE GREY OVERCOAT. p 3m.....*French, .25*

RANSON, W. S.

IN THE SPRING A YOUNG MAN'S FANCY. c 1m 7w
Dramatic, .25

REED, John

*FREEDOM. c 6m.....*Shay, .50*

*MOONDOWN. p 2w.....*Masses*

*THE PEACE THAT PASSETH UNDERSTANDING. f 12
characters.....*Liberator, March, 1919*

REELY, Mary Katherine

DAILY BREAD. p 1m 4w

A WINDOW TO THE SOUTH. p 5m 3w

THE LEAN YEARS. p 2m 2w

Three plays in one volume.....*H. W. Wilson, .60*

REIZENSTEIN, Elmer L.

*HOME OF THE FREE. c 2m 2w

In "Morningside Plays".....*Shay, .75*

RENARD, Jules

*GOOD-BYE! c 1m 1w.....*Smart Set, June, 1916*

RENARD, Jules. Translated by Alfred Sutro

*CARROTS. p 1m 2w.....*French, .25*

REPRESENTATIVE ONE-ACT PLAYS BY AMERICAN AUTHORS

Selected, with biographical notes, by Margaret Gardiner Mayorga, M.A. In preparation.....*Little, 2.50*

REYNARTZ, Dorothy

CARNIVAL. c 8w.....*Dramatic, .15*

RICE, Cale Young. THE IMMORTAL LURE

GIORGIONE. p

ARDUIN. p

O-UME'S GODS. p

THE IMMORTAL LURE. p

Four plays in one volume.....*Doubleday, 1.25*

*A NIGHT IN AVIGNON. p

In "Collected Plays and Poems".....*Doubleday, 3.00*

RICHARDSON, Frank

BONNIE DUNDEE. d 4m 2w.....*French, .35*

RIVOIRE, Andre

*THE LITTLE SHEPHERDESS. p 1m 2w.....*French, .25*

ROBINS, Gertrude. LOVING AS WE DO, etc.

LOVING AS WE DO

THE RETURN

- AFTER THE CASE
'ILDA'S HONOURABLE
Four plays in one volume.....*Werner Laurie* 1/
MAKESHIFTS. p
REALITIES. p
Two plays in one volume.....*French*
POT LUCK. c 3m 1w.....*French*, .25
ROGERS, Maude M.
WHEN THE WHEELS RUN DOWN. p 3w.....*French*, .25
ROGERS, Robert E.
*BEHIND A WATTEAU PICTURE. f 6m 2w.....*Baker*, .75
ROOF, Katherine
THE WORLD BEYOND THE MOUNTAIN. p 2m 2w
International, Nov., 1913
ROSENBERG, James N.
THE RETURN TO MUTTON. Two acts. c 2m 1w
Kennerley, .75
ROSS, Clarendon
THE AVENGER. f 2m.....*Drama*, Aug., 1918
RUSCHKE, Egmont W. THE ECHO, etc.
THE ECHO. c 5m 5w
DEATH SPEAKS. f 2m
THE INTANGIBLE. d 2m 2w
Three plays in one volume.....*Stratford*, 1.00
RUSINOL, Santiago
THE PRODIGAL DOLL. c 5m 6w.....*Drama*, Feb., 1917
SARDOU, Victorien
*THE BLACK PEARL. c 7m 3w.....*French*, .25
SARGENT, Frederick Leroy
OMAR AND THE RABBI. In prep.....*Four Seas*, .75
SARKADI, Leo
A VISION OF PAGANINI. p 2m 1w
International, Feb., 1916
THE PASSING SHADOW. p 2m...*International*, Aug., 1916
THE LINE OF LIFE. p 4m 3w..*International*, Nov., 1916
SAWYER, Ruth
*THE SIDHE OF BEN-MOR. p 1m 6w
Poet Lore, Summer, 1910
SCHMERTZ, John R.
THE MARKSMAN. p 4m 1w.....*Sheffield*, Feb., 1917
SCHNITZLER, Arthur. COMEDIES OF WORDS.. Translated
by Pierre Loving
*THE HOUR OF RECOGNITION. c 3m 2w
*THE BIG SCENE. c 5m 2w
*THE FESTIVAL OF BACCHUS. c 4m 2w

- *LITERATURE. c 2m 1w
- *HIS HELPMATE. c 5m 2w
Five plays in one volume.....*Stewart*, 1.50
- *STRAGGLERS AT THE CARNIVAL. c 5m 1w.....*Shay*, .50
- *COUNTESS MIZZIE. c 7m 2w
In volume with LONELY WAY, etc.....*Little*, 1.50
- *LIVING HOURS
- *THE WOMAN WITH THE DAGGER
- *THE LAST MASKS
- *LITERATURE
Four plays in one volume.....*Badger*, 1.25
- *GALLANT CASSIAN. Puppet Play. 3m 1w..*Phillips* .60
- *DUKE AND THE ACTRESS. c 16m 2w.....*Badger*, 1.50
- *LADY WITH THE DAGGER. d 1m 1w
Poet Lore, Summer, 1904

SCOTT, Clement

- CAPE MAIL. p 3m 4w.....*Dramatic*, .15

SCOTTISH REPERTORY PLAYS

- *MAXWELL, W. B. THE LAST MAN IN. p 4m 1w
- *BRIGHOUSE, H. THE PRICE OF COAL. p 1m 3w
- *CHAPIN, H. AUGUSTUS IN SEARCH OF A FATHER. p 3m
- *COLQUHON, D. JEAN. p 2m
- *DOWN, O. THE MAKER OF DREAMS. f 2m 1w
- *CHAPIN, H. DUMB AND THE BLIND. p 2m 1w 2j
- *BRIGHOUSE, H. LONESOME-LIKE. p 2m 2w
- *CHAPIN, H. AUTOCRAT OF THE COFFEE STALL. p
- *CHAPIN, H. MUDDLE ANNIE. p
- *FERGUSON, J. A. CAMPBELL OF KILMHOR. p 4m 2w
- *KORI, TORAHIKO. KANAWA, the Incantation. 4m 1w
- *BRIGHOUSE, H. MAID OF FRANCE. p 2m 1w
Phillips, each, .35

SHAKESPEARE

- OBERON AND TITANIA.. 12 characters.....*French*, .25

SHAW, George Bernard

- *HOW HE LIED TO HER HUSBAND c 2m 1w....*Brentano*
- *PRESS CUTTINGS. c 3m 3w.....*Brentano*
- *DARK LADY OF THE SONNETS. c 1m 2w.....*Brentano*
- *OVERRULED. p.....*Brentano*
- *HEARTBREAK HOUSE
- *GREAT CATHERINE
- *O'FLATHERTY, V. C.
- *INCA OF PERUSALEM
- *AGUSTUS DOES HIS BIT
- *THE BOLSHEVIK PRINCESS
Six plays in one volume.....*Brentano*, 1.75

SHAW, Mary

THE PARROT CAGE. a 1m 7w.....*Dramatic*, .25

THE WOMAN OF IT. c 9w.....*Dramatic*, .25

SHORES, Elsa. See BELMONT, Mrs. O. H. P.

SIERRA, Gregorio Martinez

*THE LOVER. c 1m 2w.....*Stratford, July*, 1919

*LOVE MAGIC. c 4m 3w.....*Drama, Feb.*, 1917

*THE CRADLE SONG. c. Two acts. 4m 10w
Poet Lore, 1.50

SINCLAIR, Upton. Plays of Protest

THE SECOND STORY MAN. d 1m 1w.....*Kennerley*

SOLOGUB, Feodor

*THE TRIUMPH OF DEATH. Three short acts. d
4m 2w.....*Drama, August*, 1916

SOPHOCLES

ANTIGONE. Eleven characters.....*Baker*, .25

SOTILLO, Antonio, and MICHÓ, Andres

THE JUDGMENT OF POSTERITY. p 5m 1w..*Poet Lore*, 1.50

SOUVESTRE, Emile

MRS. WILLIS' WILL. c 5w.....*Dramatic*, .15

SPEYER, Lady

LOVE ME, LOVE MY DOG. p 3m 1w..*Smart Set, Jan.*, 1919

SPRINGER, Thomas G.

SECRETS OF THE DEEP. p 7m.....*Smart Set, June*, 1914

STANWOOD, Louie R.

A QUARTER OF AN HOUR. c 3m 1w.....*A. U. P. ms.*

THE RIVER. d 6m 5w.....*A. U. P. ms.*

STEELL, W.

FARO NELL. p 6m 1w.....*Baker*, .15

STERLING, George

*THE DRYAD. p 1m 2w.....*Smart Set, Feb.*, 1919

STEWART, Anna B.

BELLES OF CANTERBURY. c 11w.....*French*, .25

STEVENS, Henry Bailey. A CRY OUT IN THE DARK

THE MEDDLER

BOLO AND BABETTE. In prep.

THE MADHOUSE

Three plays in one volume.....*Four Seas*, 1.25

STEVENS, Wallace

THREE TRAVELERS WATCH A SUNRISE. p 5m 1w i
Poetry, July, 1916, .15

ST. HILL, T. N.

DUTY. p 2m.....*Sheffield, May*, 1916

STRAMM, August

*THE BRIDE OF THE MOOR. p 4m 2w

*SANCTA SUSANNA. p 1m 3w

Two plays in one number.....*Poet Lore, Winter, 1914*

STRATTON, Charles

THE CODA. p 1m 2w.....*Drama, May, 1918*

STRINDBERG, August

PLAYS. First Series

*THE DREAM PLAY. THE LINK

*THE DANCE OF DEATH. Parts I and II

PLAYS. Second Series

*CREDITORS. p 2m 1w

*PARIAH. p 2m

*MISS JULIA. p 3w

*THE STRONGER. p 2w

*THERE ARE CRIMES AND CRIMES

PLAYS. Third Series

*SWANWHITE. A Fairy Play. p 10m 6w

*SIMOON. p 2m 1w

*DEBIT AND CREDIT. p 6m 3w

*ADVENT. Three acts. p 7m 3w

*THE THUNDERSTORM. p 8m 4w

*AFTER THE FIRE. p 11m 4w

PLAYS. Fourth Series

*THE BRIDAL CROWN. Six scenes. p 12m 8w others

*THE SPOOK SONATA. p 7m 6w

*THE FIRST WARNING. c 1m 4w

*GUSTAVUS VASA. Five acts. d 20m 8w

Four volumes.....*Scribners, Each, 1.50*

*THE STRONGER WOMAN. p 2w

*MOTHERLY LOVE. p 4w

Two plays in one volume.....*Henderson, .50*

*PARIAH. p 2m

*SIMOON. p 2m 1w

Two plays in one volume.....*Henderson, .50*

*MISS JULIE. p 1m 2w.....*Henderson, .35*

*THE CREDITOR. p 2m 1w.....*Henderson, .35*

*CREDITORS p 2m 1w

*PARIAH. p 2m

Two plays in one volume.....*Scribner, .75*

*THE OUTCAST

*SIMOON. 2m 1w

*DEBIT AND CREDIT. p 6m 3w

Three plays in one volume.....*Badger, 1.50*

JULIE. p 2m 1w.....*Badger, 1.50*

- *THE CREDITOR. p 2m 1w.....*Badger*, 1.50
 *MOTHER LOVE. p 4w.....*Brown*, .35
 SUBERT, Frantisek Adolf
 JAN VYRAVA. d 2m 1w.....*Poet Lore*, 1.50
 SUDERMANN, Herman. ROSES
 *STREAKS OF LIGHT. d 2m 1w
 *MARGOT. d 4m 2w
 *THE LAST VISIT. d 5m 3w
 *FAR-AWAY PRINCESS. c 2m 7w
 Four plays in one volume.....*Scribner*, 1.25
 MORITURI
 *TEJA. d 7m 2w
 *FRITZCHEN. d 5m 2w
 *ETERNAL MASCULINE. p 5m 2w
 Three plays in one volume.....*Scribner*, 1.25
 *JOHANNES. p 4oi.....*Poet Lore*, Vol. XI, No. 2
 SUTRO, Alfred. FIVE LITTLE PLAYS
 THE MAN IN THE STALLS. 2m 1w
 A MARRIAGE HAS BEEN ARRANGED. 1m 1w
 THE MAN ON THE KERB. 1m 1w
 THE OPEN DOOR. p 1m 1w
 THE BRACELET. c 5m 3w
 Five plays in one volume.....*Brentano*, 1.00
 THE BRACELET. c 5m 3w.....*French*, .25
 A MARRIAGE HAS BEEN ARRANGED. 1m 1w.....*French*, .25
 THE CORRECT THING. p 1m 1w.....*French*, .25
 ELLA'S APOLOGY. p 1m 1w.....*French*, .25
 A GAME OF CHESS. p 1m 1w.....*French*, .25
 THE GUTTER OF TIME. p 1m 1w.....*French*, .25
 A MAKER OF MEN. p 1m 1w.....*French*, .25
 THE MAN ON THE KERB. 1m.....*French*, .25
 THE OPEN DOOR. p 1m 1w.....*French*, .25
 MR. STEINMANN'S CORNER. p 2m 2w.....*French*, .25
 THE SALT OF LIFE. p 1m 1w.....*French*, .25
 THE MARRIAGE WILL NOT TAKE PLACE. c 2m 1w
Harper's Bazar, April, 1918
 SYMONS, Arthur
 CLEOPATRA IN JUDEA. p 7m 3w.....*Forum*, June, 1916
 SYNGE, John Millington
 *THE SHADOW OF THE GLEN.....*Luce*, .75
 *RIDERS TO THE SEA.....*Luce*, .75
 *THE TINKER'S WEDDING.....*Luce*, .75
 *DEIRDRE OF THE SORROWS.....*Luce*, .75
 TARKINGTON, Booth
 BEAUTY AND THE JACOBIN. c 3m 2w.....*Harper*, 1.00

TERRELL, Maverick

HONI SOIT. s 1m 1w.....*Smart Set, Jan., 1918*TEMPERAMENT. c 2m 2w.....*Smart Set, Sept., 1916*

TERRELL, Maverick, and STECHHAN, H. O.

THE REAL "Q." c 3m.....*Smart Set, Sept., 1911*

TCHEKOFF, Anton.

PLAYS. First Series

*THE SWAN SONG. p 2m.....*Scribner, 1.50*

PLAYS. Second Series

*ON THE HIGH ROAD. p 8m 3w

*THE PROPOSAL. c 2m 1w

*THE WEDDING. c 7m 3w

*THE BEAR. c 2m 1w

*TRAGEDIAN IN SPITE OF HIMSELF. c 2m

*ANNIVERSARY. c 2m 1w

Six plays in one volume.....*Scribner, 1.50**A BEAR. c 2m 1w.....*French, .25**THE MARRIAGE PROPOSAL. c 2m 1w.....*French, .25*

See BECHHOFFER. Five plays

*ON THE HIGHWAY. d 6m 3w.....*Drama, May, 1916*

TENNYSON, Alfred Lord

THE FALCON. p 2m 2w.....*Collected Works*

TERENCE

*PHORMIO. c 11m 2w.....*French, .25*

THEURIET, Jean

*JEAN MARIE. p 2m 1w.....*French, .25*

THOMAS, Brandon

HIGHLAND LEGACY. c 5m 2w.....*French, .25*LANCASHIRE SAILOR. p 3m 2w.....*French, .25*COLOUR SERGEANT. p 4m 1w.....*French, .25*

THOMAS, Kate

AN EVENING AT HELEN'S. p 7w.....*French, .25*A BIT OF NONSENSE. c 8w.....*French, .25*

THOMPSON, Alice C. PLAYS FOR WOMEN CHARACTERS

HER SCARLET SLIPPERS. p 4w.....*Penn, .15*AN IRISH INVASION. c 8w.....*Baker, .15*A KNOT OF WHITE RIBBON. p 3w.....*Penn, .15*THE LUCKIEST GIRL. p 4w.....*Denison, .15*MUCH TOO SUDDEN. p 7w.....*Baker, .15*OYSTERS. c 6w.....*Baker, .15*THE WRONG BABY. c 8w.....*Penn, .15*

THOMPSON, Harlan

ONE BY ONE. p 2m 2w.....*Smart Set, May, 1919*THE MAN HUNT. c 2m 1w.....*Smart Set, June, 1919*

PANTS AND THE MAN. c 5m 2w....*Smart Set, Nov., 1917*

GEOMETRICALLY SPEAKING. p 3m 1w
Smart Set, Nov., 1918

TINSLEY, Lily

CINDERS. p 1m 1w.....*French, .25*

TOMPKINS, Frank G.

*SHAM. In prep. c 3m 1w.....*Shay, .35*

TORRENCE, Ridgely. THREE PLAYS FOR THE NEGRO THEATRE

*GRANNY MAUMEE. p 3w

*THE RIDER OF DREAMS. p 3m 1w

*SIMON THE CYRENIAN. p 10m 6w

Three plays in one volume.....*Macmillan, 1.50*

TRADER, G. H.

SHAKESPEARE'S DAUGHTERS. f 11w.....*French, .25*

TREE, H. B.

SIX AND EIGHTPENCE. c 2m 1w.....*French, .25*

TRENT, J. J.

OWIN' TO MAGGIE. c 3m 4w.....*Baker, .25*

TREVOR, Philip

UNDER THE GREENWOOD TREE. p 2m 5w.....*French, .25*

THE LOOKING GLASS. p 7j.....*French, .25*

TUBBS, A. L.

A DOUBLE DECEPTION. 2m 3w.....*Baker, .15*

TULL, J. B.

THE SLACKER. p 2m 7w.....*Baker, .25*

UKRAINKA, L.

*THE BABYLONIAN CAPTIVITY. d 1m 7i

In Bechofer: Five Russian Plays.

URCHLICKY, Jaroslav

*AT THE CHASM. p 2m 1w....*Poet Lore, Autumn, 1913*

VIREECK, Geo. S.

A GAME OF LOVE. p 1m 2w

THE MOOD OF A MOMENT. p 2m 1w

FROM DEATH'S OWN EYES. p 1m 2w

QUESTION OF FIDELITY. p 1m 1w

THE BUTTERFLY. p 2m 3w

Five plays in one volume.....*Moffat*

VON VIZIN, D.

THE CHOICE OF A TUTOR. c 5m 3w

In Bechofer: Five Russian Plays.

VAN ETEN, G.

THE VAMPIRE CAT. p 4m 2w.....*Dramatic, .25*

WALKER, Stuart. THE PORTMANTEAU PLAYS

*THE TRIMPLET. c 2m 4w

*NEVERTHELESS. c 2m 1w

- *SIX WHO PASS WHILE THE LENTILS BOIL. c 5m 3w
 *THE MEDICINE SHOW. c 3m
 Four plays in one volume.....*Stewart*, 1.50
- WALKES, W. R.
 A PAIR OF LUNATICS. c 1m 1w.....*French*, .15
 GENTLEMAN JIM. p 1m 1w.....*French*, .25
- WALLACE, A. C.
 CHRYSANTHEMUMS. c 2m 2w.....*French*, .25
- WARE, J. Herbert
 THE MEASURE OF THE MAN. p 3m 1w
Sheffield, June, 1916
- WARREN, M. J.
 THE SUBSTANCE OF AMBITION. p 3m 1w....*Baker*, .15
- WARREN, P., and HUTCHINS, W.
 THE DAY THAT LINCOLN DIED. p 5m 2w..*Baker*, .25
- WASHINGTON SQUARE PLAYS, THE
 *BEACH, L. THE CLOD. p 4m 1w
 *GOODMAN, E. EUGENICALLY SPEAKING. c 3m 1w
 *GERSTENBERG, A. OVERTONES. p 4w
 *MOELLER, P. HELENA'S HUSBAND. c 3m 2w
 Four plays in one volume.....*Doubleday*, .75
 *LANGER, L. ANOTHER WAY OUT. c 2m 3w..*Shay*, .35
 *GLASPELL, S. TRIFLES. d 3m 2w.....*Shay*, .35
 *CROCKER, B. THE LAST STRAW. d 2m 1w 2j..*Shay*, .35
 *ANDREYEV, L. LOVE OF ONE'S NEIGHBOR. s 15m 7w
Shay, .35
 *COOK and GLASPELL. SUPPRESSED DESIRES. s 1m 2w
Shay, .50
 *CRONYN, G. THE SANDBAR QUEEN. p 6m 1w
Arens, .35
 *MOELLER, P. TWO BLIND BEGGARS, etc. p 3m 1w
Arens, .35
 *MAETERLINCK, M. INTERIOR
 MIRACLE OF ST. ANTONY
 DEATH OF TINTAGILES. See Author
- *REED, J. MOONDOWN. p 2w.....*Masses*
 *TCHEKOV, A. THE BEAR. c 2m 1w.....*French*, .25
 *MACKAYE, P. THE ANTICK. See Author
 *SCHNITZLER, A. LITERATURE. See Author
 *MOELLER, P. ROADHOUSE IN ARDEN
 SISTERS OF SUSANNA
 POKEY. See Author
- *WEDEKIND, F. THE TENOR. p 5m 3w
Smart Set, June, 1913

- *AKINS, Z. THE MAGICAL CITY. p 7m 2w
Forum, May, 1914
- *DEBRUEYS, D. A. PIERRE PATELIN. c 7m 2w
French, .25
- *TCHEKOV, A. THE SEA GULL. See Author
- *EVREINOV, N. See Bechofer: Five Russian Plays
- *PORTO-RICHE. LOVERS' LUCK. See Clark: Plays for
 the Free Theatre
- *IZUMO, T. THE PINE TREE. Bushido. See Author
- *MASSAY, E. PLOTS AND PLAYWRIGHTS. c 11m 6w
Little, 1.00
- *MOLIERE. SGANARELLE. DOCTOR IN SPITE OF HIM-
 SELF. See Author
- *STRINDBERG, A. PARIAH. See Author
- WATTS, Mary S. THREE SHORT PLAYS
 AN ANCIENT DANCE. Two acts. p 6m 3w
 CIVILIZATION. p 5m 5w
 WEARIN' O' THE GREEN. c 8m 7w
 Three plays in one volume 1.25
- WEDEKIND, Frank
 *THE TENOR. p 5m 3w.....*Smart Set, June, 1913*
- WEIL, Percival L.
 THE CULPRIT. p 3m 1w.... *Smart Set, Feb., 1913*
- WELLMAN, Rita
 *THE LADY WITH THE MIRROR. a 2m 2w
Drama, Aug., 1918
- *DAWN. p 2m 1w.....*Drama, Feb., 1919*
- *FUNICULI FUNICULA. p 2m 1w
 In Mayorga's "Representative One Act Plays."
Little, 2.50
- WELSH, Robert Gilbert
 JEZEBEL. p 6m 3w.....*Forum, May, 1915*
- WENDT, Frederick W.
 DES IRAE. p 1m 1w.....*Smart Set, July, 1911*
- WEST, Louise
 IN EXTREMIS. c 1m 5w.....*A. U. P. ms.*
- WHITE, Lucy
 THE BIRD CHILD. p 2m 2w 1j..*International, Nov., 1914*
- WILCOX, Constance
 TOLD IN A CHINESE GARDEN. p 10 characters
Drama, May, 1919

WILDE, Oscar

SALOME. d 11m 2w.....*Several editions*
 BIRTHDAY OF THE INFANTA

WILDE, Percival. DAWN AND OTHER ONE ACT PLAYS

*DAWN. d 2m 1w 1j

THE NOBLE LORD. c 2m 1w

*THE TRAITOR. d 7m

THE HOUSE OF CARDS. p 1m 1w

PLAYING WITH FIRE. c 1m 2w

*FINGER OF GOD. p 2m 1w

Six plays in one volume.....*Holt, 1.35*

CONFESSIONAL. p 3m 3w

*ACCORDING TO DARWIN. p 3m 2w

*A QUESTION OF MORALITY. c 3m 1w

THE BEAUTIFUL STORY. p 1m 1w 1j

THE VILLIAN OF THE PIECE. c 2m 1w

Five plays in one volume.....*Holt*

LINE OF NO RESISTANCE. c 1m 2w.....*French, .25*

SAVED. p 9m 1w.....*Smart Set, July, 1915*

WILEY, Sara King

PATRIOTS. c 3m 2w.....*French .25*

WISCONSIN PLAYS

FIRST SERIES

*GALE, Z. THE NEIGHBORS. d 2m 6w

*DICKINSON, T. H. IN HOSPITAL. c 3m 2w

*LEONARD, W. E. GLORY OF THE MORNING. p 3m 2w

Three plays in one volume.....*Huebsch, 1.25*

SECOND SERIES

*ILLSEY, S. M. FEAST OF THE HOLY INNOCENTS. p 5w

*SHERRY, L. ON THE PIER. p 1m 1w

*JONES, H. M. THE SHADOW. p 4m 2w

*GILMAN, T. WE LIVE AGAIN. p 6m 6w

Four plays in one volume.....*Huebsch, 1.50*

WOLFF, Oscar M.

WHERE BUT IN AMERICA. c 1m 2w

Smart Set, March, 1918

WORLD'S BEST PLAYS, The. Edited by BARRETT H. CLARK

*COPPEE, FRANCOIS. PATER NOSTER. p 3m 3w

*MEILHAC and HALEVY. INDIAN SUMMER. c 2m 2w

*MAUREY, MAX. ROSALIE. c 1m 2w

*HERVIEU, PAUL. MODESTY. c 2m 1w

- *TCHEKOF, ANTON. A MARRIAGE PROPOSAL. c 2m 1w
 *DE MUSSET and AUGIER. THE GREEN COAT. c 3m 1w
 *GIACOSA, GIUSEPPE. THE WAGER. c 4m 1w
 *TERRENCE. PHORMIO. c 1m 2w
 *RIVOIRE, ANDRE. THE LITTLE SHEPHERDESS. c 1m 2w
 *PLAUTIUS. THE TWINS. c 7m 2w
 *SARDOU, VICTORIEN. THE BLACK PEARL. c 7m 3w
 *TCHEKOF, ANTON. THE BOOR. c 2m 1w
 *DEBANVILLE, THEO. CHARMING LEANDRE. c 2m 1w
 *AUGIER, EMILE. THE POST SCRIPTUM. c 1m 2w
 *MOLIERE. THE DOCTOR IN SPITE OF HIMSELF. c 6m 3w
 *DECAILLAVET, G. A. CHOOSING A CAREER. c
 *BERNARD, TRISTAN. FRENCH WITHOUT A MASTER. c 5m 2w
 *MEILHAC and HALEVY. PANURGE'S SHEEP. c 1m 2w
 *BENEDIX, RODERICH. THE LAW SUIT. c 5m
 *BENEDIX, RODERICH. THE THIRD MAN. c 1m 3w
 *MOLIERE. THE SICILIAN. Two scenes. c 4m 3w
 *MOLIERE. THE AFFECTED YOUNG LADIES. s 6m 3w
 *BERNARD, TRISTAN. I'M GOING! c 1m 1w
 *FEUILLET, OCTAVE. THE FAIRY. c 3m 1w
 *FEUILLET, OCTAVE. THE VILLAGE. c 2m 2w
 *LABICHE. GRAMMAR. c 4m 1w
 *LABICHE. THE TWO COWARDS. c 3m 2w
 *LESAGE. CRISPIN, HIS MASTER'S RIVAL. c 4m 3w
 *MARIVAUD. THE LEGACY. c 4m 2w
 *GYALUI, WOLFGANG. AFTER THE HONEYMOON. c 1m 1w
 *BOUCHOR, MAURICE. A CHRISTMAS TALE. p 2m 2w
 *FRANCE, ANATOLE. CRAINQUEBILLE. 3 scenes. p 12m 6w
 *THEURIET, ANDRE. JEAN MARIE. p 2m 1w
 *PICARD, L. B. THE REBOUND. c 5m 2w
 *ARISTOPHANES. LYSISTRATA. s 4m 5w 1j

Published by French, each, .25

WYNNE, Anna

THE BROKEN BARS. p 10m 10w.....*French, .25*

YEATS, William Butler

*THE COUNTESS CATHLEEN

*THE LAND OF HEART'S DESIRE

*THE SHADOWY WATERS

*THE KING'S THRESHOLD

*ON BAILE'S STRAND

*DEIRDRE*Macmillan*

*THE GREEN HELMET.....*Macmillan*

*WHERE THERE IS NOTHING.....*Macmillan*

*THE HOUR GLASS

*CATHLEEN IN HOULIHAN

*A POT OF BROTH.....*Macmillan*

IN THE SEVEN WOODS.....*Macmillan*

YEHOASH

*THE SHUNAMITE. p 3m 1w.....*Stratford, June, 1919*

YIDDISH THEATRE: SIX PLAYS FOR

FIRST SERIES

*PINSKI, D. ABIGAIL. 7m 1w

*PINSKI, D. FORGOTTEN SOULS. 1m 2w

ALEICHEM, S. SHE MUST MARRY A DOCTOR. 3m 4w

ASH, S. WINTER. 1m 6w

ASH, S. THE SINNER. 9m 1w

HIRSCHBEIN, P. IN THE DARK. 3m 2w

Six plays in one volume..... 1.50

SECOND SERIES

PINSKI, D. LITTLE HEROES. p 6j

PINSKI, D. THE STRANGER. p 9m 6w

HIRSCHBEIN, P. ON THE THRESHOLD. p 4m 2w

LEVIN, Z. POETRY AND PROSE. p 1m 1w

KOBRIN, L. BLACK SHEEP. p 3m 2w

KOBRIN, L. THE SWEET OF LIFE. p 2m 1w

Six plays in one volume.....*Huebsch, 1.50*

YOUNG, Sir C. L.

DRIFTED APART. p 1m 1w.....*Baker, .15*

THE BARON'S WAGER. c 1m 1w.....*Dramatic, .15*

YOUNG, Stark. AT THE SHRINE AND OTHER PLAYS

*ADDIO. p 3m 1w

*MADRETTA. p 2m 1w

*AT THE SHRINE. p 1m 1w

Three plays in one volume.....*Shay, .75*

ZANGWILL, Israel

SIX PERSONS. c 1m 1w.....*French, .25*

GREAT DEMONSTRATION. c 2m 1w.....*French, .25*

BIBLIOGRAPHIES

ACTABLE ONE ACT PLAYS.....*Chicago Public Library, 1916*

A LIST OF PLAYS AND PAGEANTS. Prepared by the

Committee on Pageantry, War Work Council,

Young Woman's Christian Associations. 1919....*Gratis*

PLAYS FOR CHILDREN. Arranged by Kate Oglebay.

Drama League of America. Chicago. 1915..... 25

- PLAYS FOR AMATEURS. Arranged by John Mantel Clapp. Drama League of America. Chicago. 1915.. .25
- GUIDE TO SELECTING PLAYS for the use of professionals and Amateurs. By Wentworth Hogg. *French*. 1916 .25
- THE DRAMATIC BOOKS AND PLAYS. An annual compilation by Henry Eastman Lower and George Heron Milne. Boston Book Co.....each, .50
- BIBLIOGRAPHY OF PUBLISHED PLAYS AND OTHER DRAMATIC LITERATURE. Revised to 1915. Arranged by H. Newkirk Clugston. World Drama Prompters. La Jolla, Cal. Out of print.



SEP 26 1927

OCT 26 1927

JUL 20 1928

425378

YB 53171

THE UNIVERSITY OF CALIFORNIA LIBRARY

